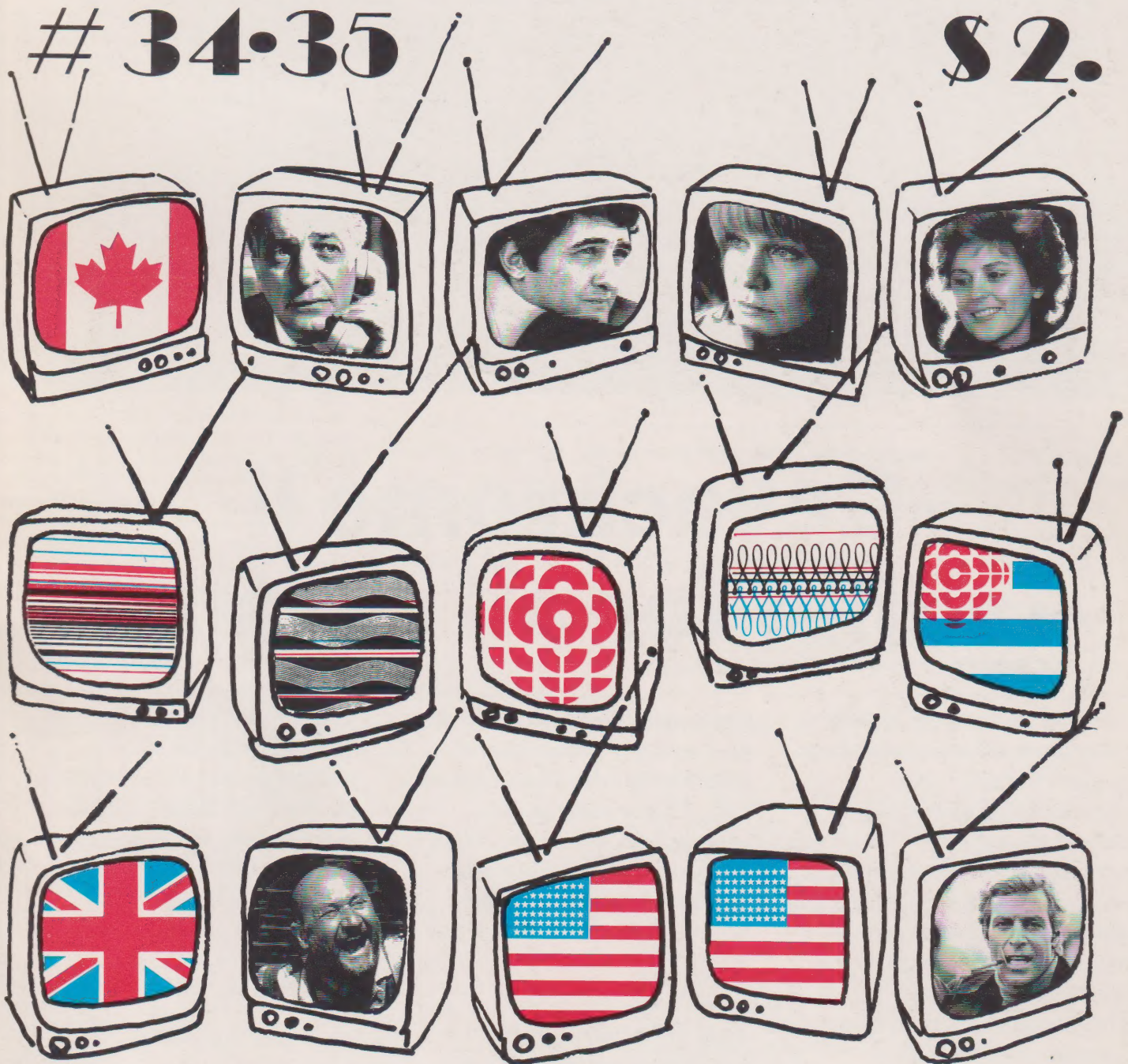


cinema canada

Double Issue

34-35

\$2.



Opinions from

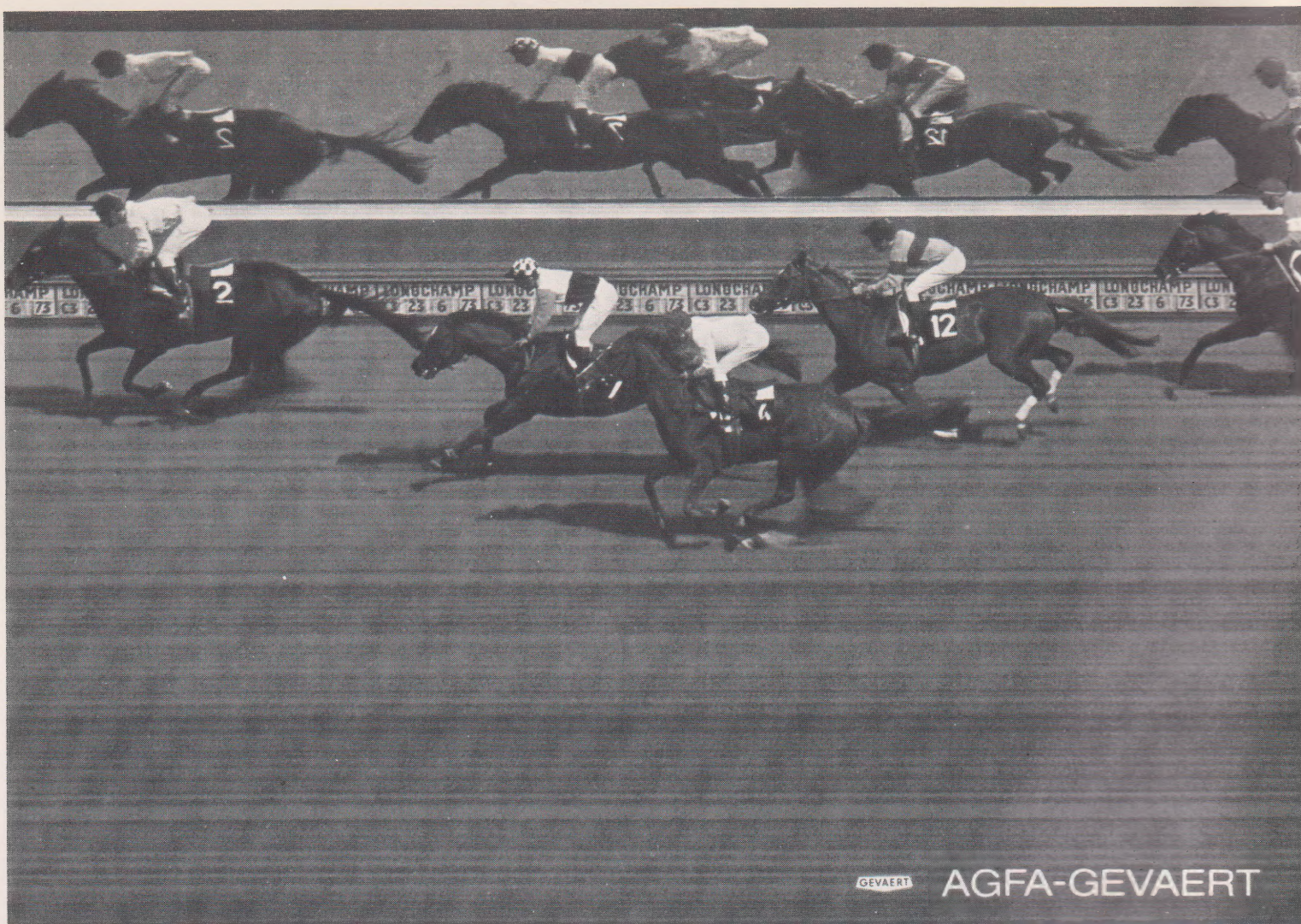
Mac

(CFF)

TORONTO FILM SOCIETY
c/o Ms. H. Archura, 11b
6 Lonsdale Rd, TORONTO,
M4V 1W3

amilton,

man



GEVAERT AGFA-GEVAERT

Gevachrome II — a film for all reasons

16mm film producers require a film system that enables them to use a film stock with confidence no matter how difficult the subject. Gevachrome II is a high technology product for high technology productions and every other field of activity covered by the sponsored film maker.

This comprehensive system consists of three camera reversal films.

Type 700

This tungsten rated 80 ASA

film is specially designed for the production of industrial and educational films, documentaries and all other audio visual applications, having very fine grain, excellent colour reproduction and wide exposure latitude.

Type 710 & 720*

These films are rated at 125 ASA, Type 710 balanced for Tungsten light and Type 720 for Daylight and are intended for use in those locations in which the light level is insufficient to

obtain satisfactory results on Type 700 with the added advantage that it maintains high quality when force processing is necessary.

The Reversal print film which completes this GEVACHROME II series is Type 780 which retains the high quality of the camera films.

*Type 710 & 720 forceable
3 stops 1000 ASA

PHOTO IMPORTING AGENCIES LTD.

29 Gurney Crescent
Toronto, Ont. M6B 1S9
TEL. (416) 787-5691

February 1977
Numbers 34/35

Editor/Publisher: Jean-Pierre and Connie Tadros. **Toronto Advisory Board:** Stephen Chesley, Clive Denton, Robert Fothergill, Peter Harcourt. **Assistants to the Editor:** Del Mehes (Toronto) and Michèle Caron (Montreal). **Art Direction:** Louis Charpentier. **Copy Editor:** Charles Shannon. **Advertising Manager:** June Pike. **Correspondents:** Chuck Lapp (Halifax), Peter Bryant (Vancouver), Len Klady (Winnipeg). **Contributors:** Robert Rouveroy (Rough Cut), Rodger J. Ross (Tech News).

Cinema Canada, founded by the Canadian Society of Cinematographers, is published by the Cinema Canada Magazine Foundation. President: George Csaba Koller, Vice-President: Jean-Pierre Tadros, Secretary-Treasurer: Connie Tadros, Directors: Agi Ibranyi-Kiss and George Campbell Miller. **Editorial information:** All manuscripts, drawings and photographs submitted must be accompanied by a self-addressed stamped envelope. While the editors will take all reasonable care, they will not be held responsible for the loss of any such submissions. Opinions expressed within the magazine are those of the author and not necessarily those of the editors. Cinema Canada is indexed in the **Film Literature Index** (Albany) and **International Index to Film Periodicals**. Member of the Canadian Periodical Publishers' Association. No part of this magazine may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher. Cinema Canada Magazine Foundation is a non-profit organization: Canadian Charitable Organization no. 044-1998-2213. Published with the financial assistance of the Canada Council, the Ontario Arts Council and the City of Toronto. Second class mail registration no. 3081, return postage guaranteed.

Subscription rates for ten issues yearly: normal \$8.00, student \$7.00, institutions \$15.00, foreign \$10.00. Notice of **change of address** should include your old address as printed on a recent issue. For subscriptions write to Box 398, Station Outremont, Montreal H2V 4N3, P.Q. Subscriptions are not refundable.

406 Jarvis St.
Toronto M4Y 2G6
(416) 924-8045

Box 398, Outremont Station,
Montreal H2V 4N3
(514) 272-5354

TORONTO
FILM
SOCIETY

FEB 27 1977

CONTENTS

Cover

The Canadian actors (Cec Linder, Chuck Shamata, Michèle Chicoine and Nonnie Griffin) muse about the interference on the CBC while foreign actors get some starring roles. See article starting on p. 36.

	5	Reverb
	8	The Illustrated News
	16	In and Out of the Movies by Gerald Pratley
CMPDA	18	A 'Major' Offensive Against Nationalism
Jaan Pill	24	All That Glitters...
Philip Jackson	27	Biting Into the Big Apple
Peter Bryant	32	How to Write a Television Series
	37	The Battle Over Foreigners Comments by Stephen Chesley, Donald MacPherson, Jack Gray, Al Waxman, Barbara Hamilton, Millard Roth and Sandra Cathercole
Kenneth Dancyger	42	Drawing a Bead on Sherman
Maurice Yacowar	44	The Monkeys of Morley Markson
N'eema Lakin	47	The Pacific Cinematheque
	53	Opinions Freedom for Imagination by George Mendeluk You Shiver Because It's Good by Maurice Yacowar
	56	Organizations: ACTRA, BCFIA, CSC, CCFM
	58	Tech News Latest Motion Picture and TV Developments: SMP-TE and Time Codes for Film Editing by Rodger J. Ross
	63	Rough Cut by Robert Rouveroy, c.s.c.
	67	Film Reviews The Supreme Kid by Peter Bryant Ti-Cul Tougas by Jean-Guy Noël Point of No Return by Ed Hunt Love at First Sight by Rex Bromfield A Right to Live by Clarke Mackey The Last Cause by Alex Cramer and Stephen Franklin
	72	Reviews of Short Films Toller, Miguel's Navidad, Expansion, Potters at Work



WESTERN CANADA'S FULL SERVICE LAB.

100% CANADIAN

- 35mm and 16mm Eastman Colour Negative and Positive, B. & W. Negative and Positive.
16mm Ektachrome ECO, EF and VNF.

- ☆ Ultrasonic Cleaning
- ☆ Clean Air Benches
- ☆ Permafilm Treatment
- ☆ Reduction Printing
- ☆ Bell & Howell Colour Additive Printers.

— DAILY / NIGHTLY SERVICE —

- Twelve Channel 35mm and 16mm Rock & Roll mixing, daily transfers, interlock screening, RCA 35mm and 16mm optical tracks.

Alpha Cine
Service Ltd.

916 Davie Street • Vancouver, B.C. V6Z 1B8

Phone: (604) 688-7757 — Telex: 04-507757

PROFESSIONALS
in all phases of special
photographic effects

film opticals of canada ltd.

410 adelaide st. w. toronto (416) 363-4987

vancouver (604) 687-4491

montreal (514) 937-2336

—NEW—

We offer:-

**WORLD'S LATEST CATALOGUE.

**A BI-MONTHLY NEWSLETTER.

**MAIL AND PHONE SERVICE.

**THE MOST COMPLETE COLLECTION OF IN-PRINT BOOKS ON CINEMA IN THE WORLD.

**WE OFFER OUTSTANDING LOW PRICED SELECTIONS IN EACH NEWSLETTER.

**10% DISCOUNT TO INSTITUTIONS.

**Remember:-

WE NO LONGER CARRY HOME MOVIES OR SOUNDTRACKS.

—NOW—

**Cine
Books**
Catalogue
\$3.50

**692a
Yonge St.
Toronto,
Ont. m4y2a6
964-6474**

**570
Granville St.
Vancouver,
B.C. v6c1w6
681-0329**

More than just an audio/visual house
More than just an animation house
Ms art services ltd. toronto m5v 8s1

410 adelaide st. w.

363-2621

REVERB

Scripts Thin, Scripts Fat

Regularly I hear that directors and producers are unhappy about the lack of scripts being done by Canadian writers. I hear there are no good scripts being done in Canada. I hear that producers and directors are virtually turning over rocks looking for film scripts.

From writers I hear that there are no producers in Canada – or, if there are a few, they do not have business addresses, home addresses, or available telephone numbers. Writers tell me there isn't any way to get a script to producers and, even if you could manage that, the producers wouldn't read it and wouldn't send it back; they would merely file it in File 13 (wastepaper basket) and things would continue not to happen.

I have scripts, but at the price of decent duplication in this town, I can hardly afford to pay 35 cents a page and then mail the script to an address I don't even have yet, to be unread by a man I don't know, and thrown in a wastepaper basket I shall never see.

I am sure producers and directors will scream at the suggestion they are not available, and do not read scripts, and I am sure they will all protest vehemently and say they do not now nor have they ever thrown scripts into File 13.

Similarly, writers are protesting the statement there are no decent scripts in Canada.

We have scripts. We just don't have any way of getting them to the people who might be able to DO something with them.

Scripts thin, scripts fat, scripts new, scripts old, westerns, adventure, historical, hysterical, comical, dramatic, sexual, women's lib, male lib, caustic, loving, searing, gentle, developed, semi-developed, underdeveloped, outlined. Scripts modern, scripts historically inaccurate, scripts with messages, scripts without messages, scripts with children, without children, with dogs, without dogs, with trampoline acts, with jugglers, with nudity, with taste, with nuns, without nuns, scripts where the horse rides off into the sunset leaving the hero to munch grass, scripts where the hero rides off into the moonlight leaving the horse to weep – you name it, we've got them, 99.9% of which will never see the light of day! In boxes, bags, filing cabinets, basements, attics, bedrooms, old trunks, suitcases, glass jars in the cellar... we've got them.

Maybe we should get together some time?

Cam Hubert
Nanaimo

Of Sales and Apologies

I recently picked up issue number 31 (an increasing number of bookstores down here seem to be carrying **Cinema Canada**, by the way, and it seems to be selling) to find that I had made at least two omissions in my listing of Canadian award winners at the American Film Festival in New York last spring. I'd like to take the opportunity of apologizing to the filmmakers affected – I know it hurts.

With eight or nine films being shown at any one time, it is obviously not possible to see everything. Except in the case of films I already knew about, I had to rely on the festival catalog to pick out which were Canadian productions. Tony Douglas's film was listed under the name of the U.S. distributor and unfortunately I missed it. Again, my apologies...

With regard to **Secretariat**, **Big Red's Last Race**, I don't even have that excuse. Martin Harbury may be interested to know, however, that on the same day that I picked up my copy of the magazine his film was being shown on one of the local television stations here. I'm glad he agrees with me about the importance of the festival.

Continued best of luck to you with **Cinema Canada**.

Sincerely,

Ben Achtenberg
Jamaica Plain, Mass.

"No" to this Drivel

Unfortunately upon reading the two issues which have been received I am insulted and very annoyed by the whining and self-pitying attitude taken by the magazine and the writers. As an independent filmmaker myself, I will not support this drivel. It stands to reason that if the filmmakers whom you represent want to become at all successful at their professions, they will have to put their energies to much better use than sitting around bemoaning their sorrowful plight.

Randolph Cheveldave

A Mellow Correction

I have mellowed in attitude over the years towards seeing my surname misspelled by others, i.e., Taylor instead of

Taylor (as in fact it was in the end credits of **Death Weekend**) but, as the actual production sound mixer for that film, I'm sure you will understand that I must now draw the line of protest upon finding my full name spelled Dan Goldberg, as was the reported sound mixer in your recent review of that production.

No doubt the error was unintentional or that your reviewer was supplied with erroneous information but correction would certainly be appreciated and your publishing of this letter would suffice nicely for that purpose.

Paul Tayler

Right you are. Dan Goldberg was the sound editor. Ed.

Echoes from England

I'm a Canadian working in London, I love films and this is film-heaven. Italian, German, French, Swedish galore. Bertolucci, Fassbinder, Luis Bunuel, Herzog, Bergman, Syberberg, Fellini, Pasolini, Welles and so on. It's a pleasure to be away from the land beaten and swayed by waves of American Movie hype. But Warhol is everywhere.

Use the poem if you want.

Old Westerns

*the massive faces look at each other,
the guns shoot into his chest oh
he is dead, blood filling ponds,
ugh. My shirt is bleeding, the
whispering behind me is distracting
but I am alone and the buzzards
gather round my corpse,
my massive eyes shut.*

Ian Stephens

Message from Deep Throat?

Recently I ran into your magazine on the coffee table of a friend – she being a subscriber. I read bits and pieces of that issue and became curious. Curious about how Canadian filmmakers felt about themselves, the films they create and to what they credit their films' success or failure. Thus I asked to borrow a number of her back issues, which she allowed, and have spent several evenings reading them. Since then, I've come to the conclusion that Can-

adian filmmakers really don't know what to feel – about anything, in particular the films they make. They seem to want someone else to do that for them – like maybe a movie public with lots of money. I think too that Canadian filmmakers have got trapped in that national non-issue of “the search for identity”. They don't seem to be finding it. Maybe they're looking in the wrong places.

EXAMPLE: You have published a number of pleas for some sort of government film policy. Why? What's it going to change? Certainly it will add more bureaucracy to the “industry”, which, as we all know, is just what every industry needs. What else? Money? Ah... yes. Money to make more boring feature films like 90% of the ones we've made so far? And what will happen if the government says, “here's our film policy” – whatever that policy may be? Is that going to change the film “industry”? Are we suddenly going to wake up one sunny Tuesday morning and find our glorious films showing to packed houses in every nook and cranny of this country? Just because the government has sanctioned filmmaking in one form or another? Hardly. Sucking the governmental tit has yielded sour milk for most who've tried it in the past.

Until recently it was barely possible for myself and my friends to attend a Canadian film and not feel compelled to get drunk out of embarrassment afterward. **Rip-Off** and **Slipstream** were two which deserved and got great amounts of alcohol to post-mortize. But we have now found a way to overcome that whole situation. We are now highly selective about the Canadian films we see. In the past year, I've seen exactly one Canadian film – on purpose – and one other – accidentally.

Now, filmmakers, do not get discouraged. I am not saying that all your movies are horrid. I've seen several excellent proud Canadian products which deserved more credit and screenings than they were given or allowed.

This probably doesn't sound like constructive criticism and it's not meant to be. Your magazine has proven in almost every issue that a crowd of simpering ginks like our movie men should be left to wallow in their own envious juices – envious of the toys, the money and the talent that creates the films that we import from the south to pack our theatres. Most of their films are of questionable quality as well, but at least they are pleasant to look at and keep you awake in the dark. And you at *Cinema Canada* have to faithfully report the latest whinings from that crowd. Your job is not enviable. Is it fun?

In the dark,
Slipshaw Farrenhold

PS: I see that most of the folks who write to your magazine have some sort of institution or organization attached to their names. If this is necessary, you can choose between The Nocturnal Emission Standards

Council of Canada or the Committee to Punish Victor Juice. Otherwise I'm just a reader.

Mr. Jones Goes Unnoticed

In Gerald Pratley's column in your December/January issue there is an error which should be corrected.

Mr. Pratley states that, among others, Kirk Jones was brought in from London for the production of **Summer Rain**. Mr. Jones is a Canadian. He has been a major editor in this country for many years. Among his credits are **Face Off** and **Paperback Hero** as a feature film editor. He has also produced, edited and directed for the CBC on such series as *Quentin Durgens* and *The Whiteoaks of Jalna*. These credits in the independent industry came after many years with the National Film Board.

To my knowledge, Mr. Jones was very active with the Directors Guild of Canada during the formative years of the Canadian film industry.

It seems sad to me that Mr. Pratley as an astute observer of the Canadian film scene has failed to be aware of Mr. Jones.

John Trent

G.P. regrets having misplaced Kirk Jones. He has listed Mr. Jones' name in enough credits to know better and very much regrets the error. Ed.

Belongs in Hollywood

In this article in issue number 32, Wojtek Gwiazda accuses me of “denying the existence of the real world” by describing my film **Mon âme** as “cutesy shots through tree branches of a child ‘discovering’ the world.”

Mon âme explores that child's unique perception of the world and its more subtle qualities have obviously escaped Mr. Gwiazda's sensitive eye. Although it is very clear that Mr. Gwiazda is a film ‘realist’ to the nth degree, it is silly for him to take the position that a film may not be considered “decent” unless it depicts “a society showing signs of decay.” He seems to feel that my choosing to explore a positive view of life is escapist and lacking in imagination. I disagree.

Equally absurd is the uniquely Canadian tendency to be critical of a film for being “in focus”, shot in “35 mm”, properly edited and containing “studio-style cine-

matography.” I am not insulted by Mr. Gwiazda's implying that filmmakers such as myself belong in Hollywood. At least they are still making films here.

Mark Sobel,
Los Angeles

In Self-Defense

I want to defend myself and my unknown colleagues from Wojtek Gwiazda's scathing socially conscious scorn (“Technique Up; Imagination Down”, October, 1976). First, I am not now nor ever have been a member of the upper middle class. Next, I'm fully aware that my “bound” “duty” is to lead the mass unconscious out of the Dark Ages, but my first task is to entertain. The “introspective personal voyages” I habitually embark on arrive at my own vision of the real world. Inevitably, a film is a world created by the filmmaker, however “realistic” it looks.

How is it possible to equate “imagination” with a precise, literal reflection of everyday reality, and “technique” with the filmmakers' personal worlds?

Thanks for the appellation “artist”, albeit in quotes, but I'm a craftsman who might become an artist someday, W.G.'s misconception of my politics and morals notwithstanding.

Mel Kennedy

Don't Knock the NFB

Criticism of the National Film Board is something that we who work within the organization have always welcomed. Honest criticism helps us to formulate new policies and to improve our service to the public in Canada and abroad. It is our hope that Canadians will always continue to criticize and advise us.

However the type of criticism which appears in the December/January issue of **Cinema Canada** under the heading “How to get the Films” is of such a nature that it must be refuted. Rather than deal with specific instances of weaknesses or problems, which could be remedied, you prefer to launch a broadside attack on our distribution system in Canada. Much of what is stated in the article is unwarranted, unfair and fallacious in the extreme.

First of all it is a mistake to assume that all NFB libraries in Canada operate in an identical manner. Methods of distribution are frequently determined by varying types of demands, the size of the population to be served, the extent of an area to be covered, etc. Certain basic services and functions are expected of all our offices and libraries

but beyond that, local conditions and demands frequently dictate the kind of distribution available.

In addition to our regular "pre-booking" service most of our libraries now provide "self-serve" outlets which enable the public to have immediate access to many of the films distributed by the Board. Needless to say there are limits to these facilities and it is not always easy to obtain a specific title on the spot, but at least it is now possible for any individual or organization to obtain a film program without a moment's notice.

We realize only too well that there are limits to our "pre-booking" service but the fact that our library personnel handled well over 400,000 bookings last year indicates that they are doing something properly. The claim that "screwups are frequent" is more than a little confusing. The Board operates 27 film libraries across the country with an inventory in excess of 60,000 prints. In any operation of this size some booking mix-ups and misunderstandings are bound to arise from time to time. However, to state that they are frequent is too generalized to be meaningful and is certainly misleading.

Your article criticizes our catalogs and promotion bulletins and states that their content should be more descriptive and detailed. Again we must ask... how detailed? Theoretically, the promo material for a film could be so detailed that it would obviate the need for the film itself. Over the years the Board has been lauded for the quality and utility of its catalogs and information sheets. We recognize that there is still room for improvement and we are presently rethinking the style and format of our printed materials with the hope of making them more useful.

You suggest that NFB rate its films in terms of style and content and you note that EFLA does this in the U.S. Unlike EFLA the Board achieves almost half its distribution outside the educational milieu, so the rating yardsticks would have to measure style and content with many and very diverse audiences in mind.

The statement is made that distribution problems stem, in part, from a lack of commitment. When you claim that commitment is in short supply at the NFB you are taking a cheap shot at many dedicated and hardworking men and women who take a large measure of pride in the work they perform on behalf of the Canadian public.

Your remarks concerning NFB representatives are particularly objectionable. These officers are professionals in the true sense of the word and their contribution to the use and appreciation of Canadian film is immeasurable. Most of them have spent many years working in the towns and cities of Canada assisting community groups, schools, universities, etc. in the proper selection and application of film. It is very heartening to all of us to know that thousands of Canadian film users find NFB film officers to be efficient, approachable and very knowledgeable.

Finally it should be said that we are aware of certain inadequacies in our distribution system and we are striving constantly to remedy them. In our efforts to improve we not only welcome suggestions but actively solicit them. Your magazine could contribute very significantly in this respect and it is hoped that you will continue to expose our weaknesses as you or your readers see them. Our only request is that the criticism be constructive and factual. Regrettably, such was not the case in your last edition.

Thomas J. Bindon
Chief
Film Library Services

Mr. Bindon attacks my article on the basis of its being a slurred, generalized broadside with no specific criticisms. His answer, I would suggest, is filled with even more vague information. I am very happy indeed that the NFB got 400,000 bookings last year and that the information sheets have been lauded (we have been waiting three years to laud a new catalog) and that NFB representatives are professionals in their field. I wrote the article that has raised Mr. Bindon's ire from the perspective of a teacher and film user. I am well aware that I could walk out of the self-service library with a handful of films (in desperation, I often did it) but my specific criticism was that in some distribution centers across Canada, you cannot count on getting a particular film on a particular date - which is the name of the game if you are a serious film user. For reasons which I explained in my article, the National Film Board is unreliable, even when compared to commercial distributors, and heaven knows, they are bad enough.

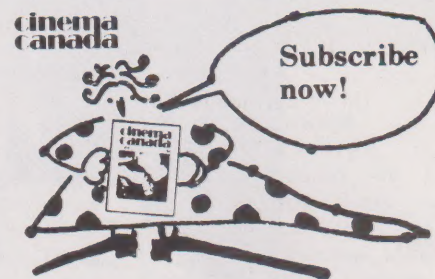
If Mr. Bindon does not believe me, a film user, I would suggest that he cross over the corridor with the rose-colored windows connecting the "efficient, approachable distribution officers" with the production side and have a chat with some of the filmmakers. I, as a journalist, hear unending tales of woe and muffled cries of rage and frustration at how badly their films are being distributed, or in many cases not distributed.

Mr. Bindon asks for specific criticism and suggestions. At the risk of repeating myself, here they are again:

- 1) All NFB films should be evaluated by representatives of their respective intended audiences. These evaluations should specifically detail ways in which the films are of use and should be made public.*
- 2) More information should be available on all current releases and this information should be available when the film is released (not one or two years later). Serious distributors have been known to issue study guides as a routine procedure.*
- 3) One should be permitted to book a film up to one year in advance in order to be assured of having this film for a particular date.*

I offer these suggestions in the best of faith but, if I may indulge in one more generality, I would like to take exception to the closing paragraph of Mr. Bindon's letter. The National Film Board in general and the distribution division in specific do not welcome criticism. We have here a very large, very isolated and scared organization whose reaction to attack is a corporate defense posture whose tone is beautifully exemplified in Mr. Bindon's letter. But recently the stakes have become very high. Rome is burning. The very existence of the National Film Board has been put to serious question and frankly, how many Canadians would bat an eyelid if the whole institution disappeared into a hole in the ground? I love the rotten place with all my heart and soul and I hope it wakes up before it is too late.

Ronald Blumer



STILL THE BEST BAG THE DANISCO SCHOOLBAG

More pockets, zippers, flaps and compartments make this sturdy classic the best all-purpose bag ever. Terrifically functional with a great casual look. A favorite of producers, directors, actors, actresses, camera people, production assistants, script assistants, make-up artists, photographers, grips, gaffers, editors, researchers, assistant editors, wardrobe mistresses, the producer's mistress and sound people (it even makes a great Nagra case) because there's always a place to stuff one more thing. A new zippered pleat can expand this improved version to double the normal width - now a full 15-1/2" x 13" x 8". Perfect carry-on flight bag. Adjustable shoulder strap. In squashy grey, cinnamon brown, basic black with grey trim or bright Danish blue waterproof canvas. \$30.00 (plus \$2.50 shipping). Ont. res. add 7% tax.

Cinnamon

P.O. Box 5811 Station A
Toronto Ont., M5W 1P2

"It is impossible to make money on a Canadian film where distribution is restricted to Canada."

— CMPDA Brief

THE ILLUSTRATED NEWS

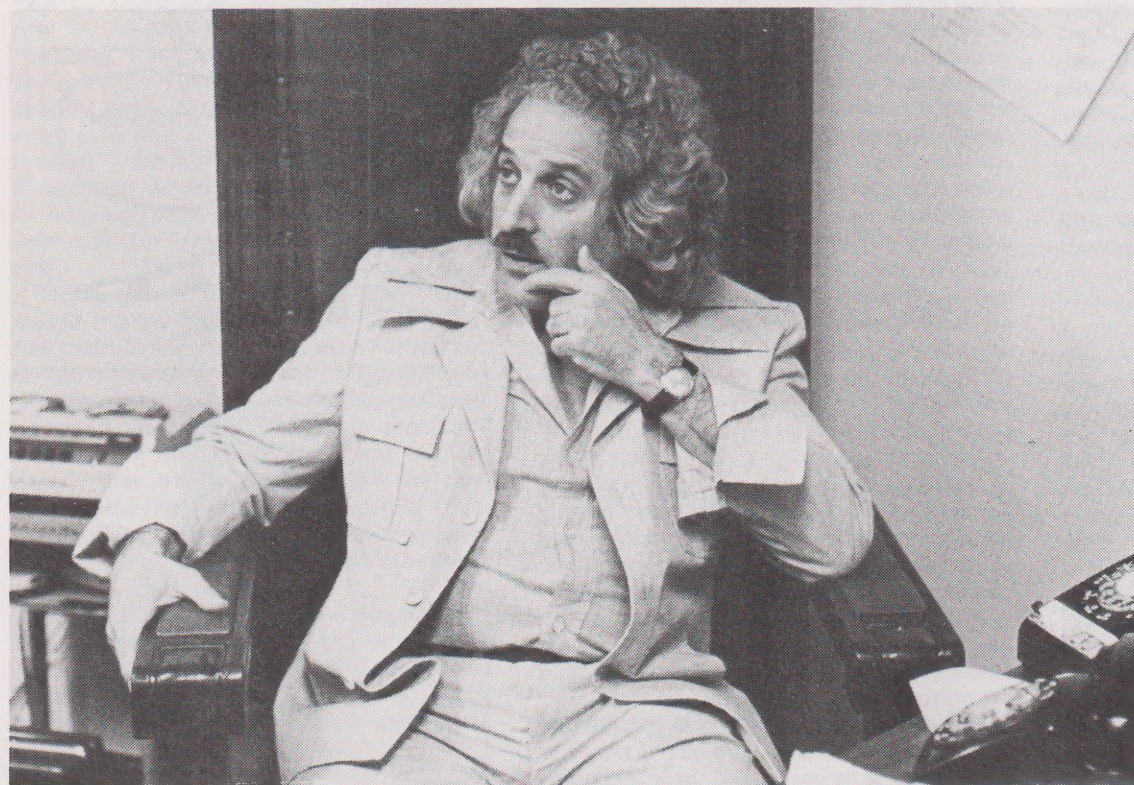
THE WEATHER

Snowing

in Florida

vol. 1, no. 3

february 1977



Harry Gulkin, president of the new Motion Picture Institute of Canada

Gulkin to Head Motion Picture Institute of Canada

Harry Gulkin, Montreal producer, has been elected president of the Motion Picture Institute of Canada. The Institute was founded on January 20, 1977 in Toronto. It is a group of individuals coming from, though not representative of, the following four sectors: production, distribution, exhibition and film direction.

The initiative for the formation of the Institute was taken by

the Canadian Motion Picture Distributors' Association, following a suggestion made at a joint meeting of the CMPDA and the Motion Picture Theatres Associations of Canada. One of the motivating factors was to counterbalance the nationalistic lobby and to argue against quotas and levies.

The 11 founding members of the Institute are Harry Gul-

kin, Claude Héroux and James Margellos for production; Victor Beattie, Michael Stevenson and Daniel Weinzwieg for distribution; Jack Bernstein, Jacques Patry and Hector Ross for exhibition; and William Fruet and Harvey Hart for direction. Martin Bocker, who was at the first organizational meeting, is not listed as a member of the Institute. Of the members, Héroux, Margellos, Fruet and

Hart have not yet been able to attend meetings.

The objective of the Institute, agreed upon at the founding meeting, is "to better and more profitably serve the Canadian feature film-going public by improving the quality of films and their presentation."

"The initial activities of the Institute will include the organization of a professional seminar for leading English and French-language directors and producers, and the establishment of a data bank for the collection and circulation of information related to the production and financing of feature films in Canada," according to a press release.

The MPIC contrasts sharply with the Council of Canadian Filmmakers, and marks the increasing importance of lobbying groups in the Canadian context today. The MPIC is non-representative and weighted toward the commercial aspects of feature film production, distribution and exhibition. The CCFM, on the other hand, represents and is accountable to its member organizations. Whereas no associations concerned with distribution or exhibition are members of the CCFM, neither are any technical or craft people members of the new MPIC. The latter will concern itself solely with features whereas the CCFM's preoccupations are more wide-ranging, including all aspects of film production and, lately, pay-TV.

Jacques Patry, the only French-Canadian present at the meetings, commented that it is too early to judge whether or not the group will have an impact in Quebec. For the moment, the Québécois professional groups

are not aware of the creation of the Institute.

Gulkin, the new president, is optimistic about the Institute and hopes that observers will judge it according to its projects and activities, rather than to stop at an analysis of its origins. Millard Roth, executive

director of the CMPDA who served as chairman and secretary for the first two meetings, is not expected to maintain this role in the future.

Other officers elected are Vice-President Hector Ross, Secretary Daniel Weinzwieg and Treasurer Michael Stevenson. During the formative period, the Institute will use the offices of Danton Films in Toronto.

Connie Tadros

APFQ-Unions Settle

After nine months of conflict and negotiations, the producers and the technicians of Quebec have come to a negotiated agreement. On Dec. 29, the Association des producteurs de films du Québec signed two collective agreements, one with the Syndicat national du cinéma and one with the Association des professionnels du cinéma du Québec.

These agreements define for the first time mutually acceptable work conditions, and minimum salary scales. They also establish a classification system for technicians and conditions for promotion from one stage to another. The right to strike or lockout is relinquished, and the associations signing the agreement recognize each other as the sole negotiating partner. Furthermore, the technicians relinquish the right to work for any producer who does not endorse the agreement.

Tied into the agreement is a mandatory contribution from the technician's salary to the union of 1%, and a mandatory contribution, both by the technician and by the producer, of 2% into a union pension fund. Furthermore, as the producer signs the

declaration which obliges him to observe the terms of the agreement, he agrees to contribute a sum equal to 1% of the salaries paid directly to the APFQ.

These agreements mark the maturation of the Quebec industry. Although special clauses are tailored to the needs of documentaries and educational films, it will be more difficult (if not impossible) to produce these films in the informal and oft-times improvised spirit of the past. The new conditions may prove difficult for the economically marginal producer but will not have much effect on the majority of producers, most of whom had usually signed individual agreements with the unions before shooting.

The associations involved in the negotiations will be stronger in the future, due to the direct financial contributions required. The contributions to the APFQ are earmarked for future negotiations and for other costs, incurred because of the collective agreements.

The present agreement is valid until Dec. 31, 1978.

Connie Tadros

Aimée Danis, president of the APFQ, on location



Shooting: Co-productions



Francine Racette in *The Disappearance*

Very few home-made Canadian films are in the works — a summary follows but it's apparent that government favors and influence are in foreign co-productions. The CFDC, hard-pressed to return some income on its investment while the government studies renewing its charter, has grasped the outstretched hands of foreign partners in earnest — it looks like 1969 all over again. Except that now there is a little more sophistication, better tax breaks for investors, and less opportunity for Canadian writers and directors to find work and Canadian stars to be made than in 1969. Producers, labs, some members of crews, and some technicians will have work, though; a situation which, in government eyes, is better than no work for all. Some current projects:

Full Circle

A co-production between Classic Film Industries of Montreal and Fetter Productions of Britain, this thriller stars Mia Farrow, Keir Dullea, Tom Conti and Jill Bennett. Director is Richard Loncraine, producers are Peter Fetterman and Alfred Pariser, executive producer is Julian Melzack, and the screenplay is by Dave Humphries from an adaptation by Harry Bromley Davenport of the novel *Julia* by Peter Straub. Principal filming has been completed in London.

The Disappearance

Another Canada-UK co-production, produced by David Hemmings and Gerry Arbeid (executive producers, Garth Drabinsky and James Mitchell), directed by Stuart Cooper, written by Paul Mayersberg from the novel *Echoes of Celandine* by Derek Marlowe, with Donald Sutherland as star, John Alcott as DOP, and Anne Pritchard as art director. Principal photography was recently completed in Montreal.

King Solomon's Treasure

Based on Rider Haggard's novel *Allan Quatermain*, this feature is currently shooting in Swaziland (that's in Africa, not Alberta, gentle reader). It's about the search for a lost city, and stars David McCallum, Terry-Thomas, John Colicos, Trevor Howard, Yvon Dufour, Véronique, and Ken Gampu. Executive producer is Harry Allan Towers, producers are Alvin Rakoff (who also directs), Susan Lewis and Canafax Films of Montreal.

Richard Hellman of Canafax and Prospec Films is readying several other co-productions, including a tentative six-picture deal with Carlo Ponti. Titles include *The Wolves*, *The Jumbo Murders*, a remake of *Captains Courageous*, and possibly one called *The St. Petersburg-Cannes Express*. Latter has also been ascribed to Twentieth Century-Fox and Swiss interests.

Stephen Chesley

Co-Pro Projects

Wertmuller

Lina Wertmuller, darling of the film world, will soon start shooting **A Night Full of Rain** with Candace Bergen as star along with Giancarlo Giannini, in Italy. Since it's an official Italian-Canadian co-production, we can all say that Wertmuller has directed a Canadian film.

Haldane

Don Haldane, veteran Canadian producer/director, says his

previously announced British co-production is now off the postponed list. Retitled **Scot Free**, it's a '50s-type British comedy set in Scotland and Nova Scotia. Haldane and Don Ginsburg from the UK are co-producers, the production company is Donald Productions, director is **Carry On** veteran Gerald Thomas, and the stars include Susan Hampshire. Previous title was **The Wee Back House**.

Almond and Kaczender

Two other co-productions, Paul Almond's **Solstice** and George Kaczender's **In Praise of Older Women**, are possibilities. Almond's film will be shot in Africa. **Women** is based on the best-seller of a few years ago by Stephen Viscenzy and will be filmed in Montreal and Europe. Producer is Robert Lantos, screenwriter is Paul Gottlieb, and DOP is Michael Lente. No cast or start dates announced yet.

Stephen Chesley



George Kaczender

Toronto Expansion

The Toronto Film Co-op, now the Toronto Film Centre, is rapidly adding equipment, enlarging working space, and winnowing its membership down to only those really dedicated, in an effort to react dynamically to threatened cut-backs in government support.

A warehouse area in the rear of its building is being renovated to be rented to film companies or individuals. A department of supply and services offers equipment rental, supplies and film stock sales, and advice on problems with labs, etc. An answering service is offered to film people. And annual dues are now \$50 per person...

Cameraman John Foster is organizing The Movie Works, a planned recreational facility for those involved in the entertainment industry in Toronto. He has a building set to be renovated into squash courts,

saunas, eateries, etc. All he needs are members. Several initiation rates are available, and all funds will be held in trust until enough money has been collected to do the building. Construction can be done inside of two months. Contact him at 112½ McGill Street, Toronto, for more information; he'll send you a detailed brochure...

Plans are being formulated for a super-8 distribution centre in Toronto. Both S8 and video S8 are to be included, and preliminary funding has been obtained from the Ontario Arts Council. Catalogs, screenings and archives may be included; a questionnaire is being sent to S8 filmmakers who are interested. Write P.O. Box 305, Station A, Toronto M5W 1C2.

Stephen Chesley

Canadian Winners



The Old Box

The Street wins again

Caroline Leaf's animated short, **The Street**, won first prize in the animation category at the Chicago Film Festival in November. Pic also won at Ottawa 76 and the Canadian Film Awards, and was produced by the NFB.

Other NFB wins at Chicago were a Silver Hugo in Animation for Paul Driessen's **The Old Box** and a Silver Hugo in Documentary for **Los Canadienses** by Albert Kish.

Death Weekend triumphs

The annual Horror Festival in Sitges, Spain, held in October, awarded the Bill Fruet-Ivan Reitman opus **Death Weekend** a special critics' award, as well as honoring Fruet with a Silver Medal for Best Script and Brenda Vaccarro the Best Actress Award.

Red Sunday award list getting longer

Red Sunday, the Toronto-produced short on the Little Big Horn massacre, shown at the original site this year, has achieved an impressive list of awards: a Blue Ribbon at the American Film Fest, a Gold Medal at the Chicago Fest, a Gold Medal at the Virgin Islands Fest, a Golden Eagle at CINE, First Prize at the American Heritage Awards, and First Prize at the H. Werner Back Film Festival.

Pic was written and directed by James Kelly CSC and edited by Mary Actor.

Canadian winners at New York

At the 19th Annual International Film and Television Festival in New York two Canadian production entities were among the winners.

Magic Island, a fashion short produced by Toronto's Venture Film Productions, won a Silver Medal. Pic is now being shown in theatres.

OECA picked up a Bronze in the Educational Films Category for **A Requiem for Literacy** and a Gold Award for **Life Machine** in the category of Network Educational TV Programs.

CTV festival gains

The Canadian Television Network received several awards at three recent US fests.

At the International Film and TV Fest in New York, a Gold Medal for Best TV News Documentary went to *Window on the World: Time of the Jackal*. Silver Medals went to *Human Journey: The Creative Spirit* and *Keeping the Peace*. And a Bronze Medal for Best Educational TV was awarded to *W5: The Children's Hospital*.

At the 12th Chicago Fest *The Olympiad: The Persistent Ones* received a Silver Plaque in the category Documentary: Sports and Recreation. Certificates of Merit were won by *The Olympiad: The Incredible Five* in the category Documentary: Sports and Recreation, and by *Heritage: The Scots* in the Documentary: History/Biography category. *Jackal* won in the category Network TV Productions: Public Affairs.

And at the Virgin Islands *Jackal* won a Gold Medal for Documentary: Politics; *Maclear: Gods in the Tower* won a Gold for Documentary: Safety; *The Persistent Ones* won a Gold in Documentary: Sports; *Keeping the Peace* won a Bronze in Social Welfare; and *Scots* won a Bronze in Ethnic Culture.

Stephen Chesley

Scouting Alberta Activity for Ed Shorts

(Ottawa) The Canadian Film Institute announces that its program of New York screenings of educational films has had several successes. The program aims to bring Canadian films to the attention of distributors in the US; currently the CFI is looking for new films to use in its screenings. The program is operated by CFI Director of Public Relations Harris Kirshenbaum.

According to Kirshenbaum, "Several producers have had concrete offers from US distributors to handle their films south of the border. The program is a joint effort of the CFI and the NFB, and there is

no charge to the producer, nor any obligation to accept whatever offers may arrive. All the producer needs is a print that can be tied up for a couple of months. Since the print will have to do its own selling, it should be a fairly good print. If any of the distributors who see the film are interested, they are asked to contact the producer directly to make their deal."

Any filmmakers interested in placing films in this program are invited to send a description of the film to Harris Kirshenbaum, Canadian Film Institute, 1105-75 Albert Street, Ottawa, K1P 5E7.

I. McLaren to Head NFB English Prod.

Ian McLaren will become the Director of English Production at the National Film Board, announced André Lamy, Chairman of the NFB. McLaren will assume his new post Jan. 1, replacing Robert Verrall who has decided to return to his role as a film producer.

Since joining the National Film Board in 1972, McLaren, 33, has been involved in the production of documentary films, both as director and producer.

He was producer of *Adieu Alouette*, a 13-part series of half-hour films focusing on the many facets of Quebec society and culture which was widely praised by TV critics across Canada.

With the regional production studios of the Film Board, he produced *Pacificanada*, an eight-part series on British Columbia and *Atlanticanada*, a 2½-hour TV special concerned with Can-

ada's Atlantic provinces. His most recent TV success, which he produced and directed, was *The Hecklers*, a one-hour documentary devoted to the history of political cartooning in Canada which was shown twice on the CBC-TV network and acclaimed by critics.

Ian McLaren



Alberta Activity

Odeon Theatres held its second annual Festival of International Films in Calgary recently. Organized by Odeon's Don Barnes, it's a copy of the chain's similar fest in Vancouver and very popular. But this year *Immoral Tales*, by Walerian Borowczyk, a part of the program, was not shown because it was banned by the Alberta censor. The film was a prizewinner at the London Festival.



A scene from *Immoral Tales*

The Alberta Achievement Awards, an annual recognition by the government of Alberta

of provincial success, were given out in November in Edmonton.

Of the 200 recipients, six were filmmakers: Bill Marsden, Ron Brown, Dale Philips, Denny Ranson, Tom Radford, and Bill Merriam.

The awards were presented by Alberta Premier Peter Lougheed.

The Alberta Motion Picture Industries Association will tie a weekend editing seminar to the premiere of the locally produced *Why Shoot the Teacher?*

Feature film was made by Fraser Films of Edmonton and CTV, and shot in Hanna, Alberta, where the film will preem on February 24.

On the Saturday and Sunday, February 25 to 27, the association will sponsor a seminar on How to Work with an Editor, at the Northern Alberta Institute of Technology in Edmonton. Key-note speaker will be Stanley Frazen, a past president of the American Cinema Editors Guild, and currently editing the *Columbo* TV show.

The association's seminar on directing, to held in Banff, is tentatively set for the end of April.

Stephen Chesley

CFDC Carries On

Secretary of State John Roberts announced postponement of the CFDC revisions in Parliament, but at the same time renewed some funding for the corporation's next fiscal year. Roberts adopted a new tactic, that of allotting money in chunks, depending on projects. Treasury Board gave \$3.3 million, one million less than previous annual amount, but said that the million would be forthcoming if the CFDC were to invest in *St. Urbain's Horseman* and Kemeiny's *Bethune*. Roberts hinted that still more could be made available. Meanwhile, TV investment is in limbo.

The corporation, in its role as Canadian film alchemist, is pursuing the grail of co-production

with a vengeance. CFDC lawyer Joseph Beaubien was recently in Germany working on such a pact with West German Federal Ministry officials Joerg Bieberstein and Dr. L. Fuhrmann. And Michael Spencer was in Rome in December to negotiate the Italian co-production of a film called *Black Fury*.

If there are any Canadian directors out there who feel the urge to tread upon CFDC ground, March 10 is the deadline for submissions for the April meeting, April 29 for the June meeting, and July 1 for the August meeting. Producers will, of course, be there, co-production plans in hand.

Stephen Chesley

Docu Seminar in Gimli

Film festivals, seminars and workshops don't have to be big to be good. There is something to be said for modesty, as a Manitoba film seminar proved.

A weekend seminar was held in Gimli, Manitoba — a small Icelandic community about 60 miles north of Winnipeg — from November 12 to 14. Attending were some interesting guests, who brought some absorbing films, under a canopy of relaxed informality.

Sponsored by the Winnipeg Film Group, with the assistance of the Manitoba Department of Tourism and Recreation, the Manitoba Arts Council, the Canada Council and the National Film Board, the activity was pleasantly removed from the city, filtering the earnest from the insincere. The reason for the isolated location, says organizer Len Klady, was because "the commitment to go out of town for the weekend indicated a degree of seriousness. It also allowed for no distractions."

The warm, enthusiastic atmosphere created by the conferees compensated for the penetrating chill of the November air. Gimli is located on the edge of Lake Winnipeg, the second-largest freshwater lake in North America, and the breeze from the lake lowered temperatures considerably. The layered look was not so much a matter of fashion as it was necessity.

Although the three-day seminar, which was held at a retreat used as a camp in the summer, was open to any interested party willing to pay the \$30 fee, the seminar was not actively promoted. Hoping for about 50 people, the conference attracted about 35. "We lost a number of people, at the last minute, to flu," Klady said.

The subject of the seminar was the documentary film and filmmaker. Freeing discussion from the constricting bonds of Canadianism, Klady invited both American and Canadian directors. No one objected or even seemed to notice.

Guests included David Halpern, whose scathing film **Hollywood on Trial** on the American blacklist era is fast gaining favorable publicity. Donald Brittain brought **Volcano: An Inquiry Into the Life and Death of Malcolm Lowry**. Kathleen Shannon, executive producer of the women's unit of

the National Film Board, brought several shorts. And Albert Maysles brought his highly controversial film **Grey Gardens**. (The film was scheduled to be shown at the Festival of Festivals but William Marshall kept rescheduling the time slot, finally prompting Maysles to yank it from the festival.)

The weekend provided a nice blend of personalities coupled with an interesting balance of films. Discussions were lively without being tiresome tirades and being - away - from - it - all brought out a feeling big cities seem to destroy. Because the retreat was self-contained, the rhythm of the weekend never waned.

The only stagnant moment was a discussion on ethics of documentary filmmaking. While Brittain felt there is a "terrific responsibility" in documentary filmmaking because the director is acting as judge and jury, Maysles said he has never had any fear of invading the privacy of his subject. "The camera isn't necessarily merciless; it can be a very merciful tool," he said.

"If someone doesn't want to be filmed, that's fine. But if they consent, I go the full route it possible."

Both men agreed that the arena of documentary films should be greater. "The documentary filmmaker is the portrait painter of the 20th century," Brittain said.

What began as an interesting discussion quickly became directionless, academic and pendentic.

Barbara Mills, chairman of the Manitoba Film Classification Board, attended the Saturday sessions not as a guest but strictly as an interested person. "The reason I went," Ms. Mills said, "was because I wanted to get together with filmmakers and find out if I could support a total system of film classification. I came away with a diminished sense of a need to protect people."

Maysles, in his discussion of **Grey Gardens** — a film which takes a look into the eccentric personalities of unusual women, supports this line of thought: "There is no need to protect the public."

Ms. Mills said that there were a perfect number of conferees. "Had there been a larger

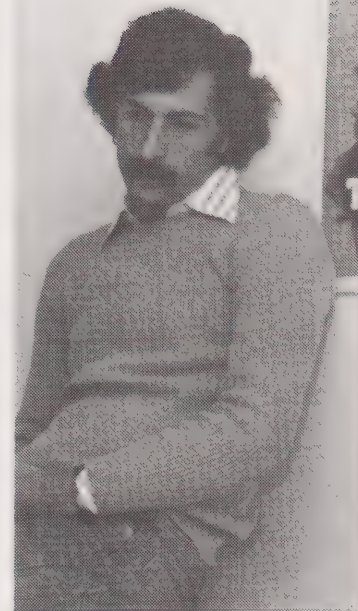
number of people present the conference would have to have been more structured and had there been any less, it would have been pointless."

She continued: "Much of what was important to me was not the result of formalized discussions but rather the opportunity to breakfast, lunch and dinner with people who make films."

The Gimli seminar was hardly a meeting of the minds, but it did afford the chance to chit-chat and discuss mutual interests. One departed with the feeling that something significant had been accomplished even though no recommendations to government agencies were made or petitions circulated.

It was simple, honest and, in the reporter's opinion, very successful.

Lee Rolfe



David Halpern Jr., director of **Hollywood on Trial**

Home-Grown Productions

Some Canadian productions are in planning stages; one is even shooting. Bill Marshall (of recent Festival of Festivals fame) is producing, for Film Consortium of Canada, and with CFDC investment, an off-beat musical called **Outrageous**. It's about a crazy lady and her friend, a hairdresser, who decides to be a star through female impersonation. Kitchener impressionist Craig Russell stars, music is by Paul Hoffert, and filming runs through February in Toronto... Alan King is currently readying a feature to be shot this summer, based on a work by a Canadian best-selling author.

And on TV...

Toronto-based production house Neilsen-Ferns, backed with an ingestion of funds for expansion from new shareholder *The Toronto Star*, has two new major series under way, as well as continuing production of *The Newcomers*, the Imperial Oil-CBC series.

And Hagood Hardy has been signed to write the theme music for *The Newcomers*. Hardy and André Gagnon will supply incidental music for the series. Peter Sander will do the animated overture. He's a Potterton veteran.

John McGreevy, a former CBC Features Department producer now on his own, will co-produce with N-F an international travel series at a cost of \$1.5 million. It'll be the art and imagination of a city in each episode as seen and revealed by a celebrity closely identified with that city. Jeanne Moreau will show Paris, Norman Mailer New York, and Orson Welles Madrid, among others.

Shooting has now been completed on six episodes of **Al Oeming: Man of the North**, about the wild and maybe extinct animals all over the world sought by the proprietor of the Alberta Game Farm, described as a dry-land Jacques Cousteau. Co-producers are Intermedia of Montreal and Jack Kaufman of Hollywood, who created the Cousteau TV series. Leslie Neilsen will narrate. Seven more will be shot.

Stephen Chesley

Quebec Institute Set to Go

After more than a year and a half, the Institut québécois du cinéma is complete. The new Minister of Communications, M. Louis O'Neill, announced the nomination of Ms. Louise Cousineau, TV reporter for the Montreal daily *La Presse*, as the seventh and final member of the Institut. This completed the nomination of the seven members of the Institut and brought to an end the debates which had flourished around the composition of the members since the Law Concerning Cinema was voted in June, 1975.

The Minister gave the Institut an operating budget of \$50,000 to last until April 1, temporary offices in a government building in Montreal, and the services of a secretary, a technical counsellor and a lawyer.

The Institut, according to the law, must sign a contract with the government which outlines the goals and structures which it intends to adopt. The mandate given the Institut is to distribute the monies destined for the private sector, all the while assuring freedom of expression and creative ability and the free choice of the consumer, in a way as to advance the cinematographic policies of Quebec. When the law was passed in 1975, the yearly sum of money to be distributed by the Institut was said to be about \$4 million.

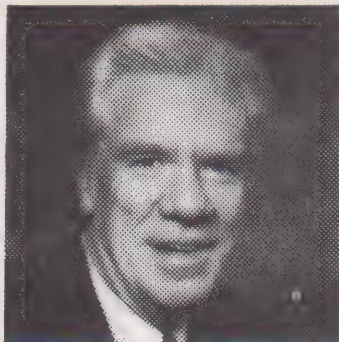
The members of the Institut had an intensive three-day session on Jan. 20-22 in order to get to know each other and to begin the work on the budget and goals. The contract must be prepared by March 15.

The six other members of the Institut are Guy Fournier (producer), Rock Demers (distributor), Paul Gendron (exhibitor), Jean Dansereau (director), François Protat (technician) and Michel Brulé (sociologist).

appointments

Odeon

Odeon Theatres announce managerial shifts, many of them occasioned by the death of long-time Head of Public Relations **Charles Mason**. **Frank Lawson**, formerly Director of Personnel, is now Director of Public Relations; **Robert Yeoman** assumes the Personnel position. **Glen Lattau** moves from Manager to Director of Advertising; **W.J. Snelling** is now Director of Marketing.



Frank Lawson



Glen Lattau

OECA

Jim Hanley resigned as General Manager of the Educational Media Division of the Ontario Educational Communications Authority. **Leo Lacroix** is acting head at the moment. Hanley was responsible for programming, and still keeps his finger in: he's to continue working on a series with Northrop Frye for OECA. But his move was to a vice-presidency at Nielsen-Ferns, where, presumably, he'll contribute his expertise in educational markets as well as TV programming.

CBC

At the CBC some shifts: **John Hudson**, who was Manager of Production for TV Sports, moves up to Head of TV Sports for the English Division. Hudson replaces **Gordon Craig**, who left for trouble-shooting as manager of the CBC's BC outpost. **Bob Moir** replaces Hudson... **Trina McQueen** is now Executive Pro-

ducer of the CBC nightly news. (Her husband Don executive-produces *W5* and other CTV news programs.)

CTV

Don Cameron, formerly Director of News at CTV, is now Vice-President for News, Features, and Information Programming at the network. He replaces **Tom Gould** who resigned in early winter, but subsequently returned to a position more out-front than a V-P role.

Columbia

Harvey Harnick, General Manager and President of Columbia Pictures of Canada, will be retiring in June. He has been with the company for most of his career, and was instrumental in arranging theatrical distribution of National Film Board efforts. Born in Toronto, he was perhaps the most independent of all the branch plant heads. He will be succeeded by **Irving Ivers**, a Canadian who has been working as an ad/pub liaison in the domestic sales department of Columbia's home office. Harnick's last months have been highlighted by the receipt of a prize in a sales drive contest.

Others

Other distribution shifts: **Phil Carlton**, formerly Toronto Branch Manager for Warner Bros., has been named Canadian District Manager... **Robert Lightstone**, formerly Toronto Branch Manager for Paramount Canada, is the new Canadian General Manager, following in the footsteps of **Frank Mancuso** who has been moved up to the LA domestic sales office. **Wayne LaForrest** arrives from western Canada to take Lightstone's position.

OAC

Ron Evans, formerly Literary and Film Officer for the Ontario Arts Council, left that position in December to assume a new position at the Council, that of Director of Policy and Planning. New Film/Lit officer is **Steve Stevanovic**, Yugoslav-born, who has been involved in publishing since he left his native land for Australia and now Canada. Stevanovic was involved in filmmaking during his student days. **Diana Postlethwaite** remains in the film division; she has been Evans' assistant in his activities with the film community.

Ontario News

The Ontario government, in the person of J.J. Graham, director of the Ontario Service Industry Branch, is wooing foreign film companies with great enthusiasm. He's been to Japan (no success) — and Cannes, Mifed, Surinam are also on the itinerary. A directory and a booklet have been published to extol Ontario as a filmmaking centre, and reportedly he can spend up to \$5000 to bring an interested producer or writer up here. He also plans to involve himself more in production: via writing seminars and even ordering producers to make better stuff...

According to Alberta statistics, it may be worth it. They reckon that feature filmmaking brought almost five million additional dollars into the provincial economy last year. Films shot all or partly in Alberta included *Silver Streak*, *Goldenrod*, *Why Shoot the Teacher?*, *Wolf Boy*, *Mountain Maverick*, and *Days of Heaven*...

Rumors are rife that the Ontario Censor Board will create a new classification, to be put between Adult and Restricted, which would allow parents to bring kids. The Board has taken much flack from parents who go to drive-ins and don't want to pay baby-sitters; hence the child goes along but the movie may be restricted so no entry is possible for anyone.

March 28 to April 2 are the dates for the annual Film Showcase, run by the Ontario Film Association at Geneva Park, near Orillia, Ontario.

A buyers' market for educational users and libraries, screenings are held day and night for about 200 buyers by 20 distributors. It's run in conjunction with the Grierson Symposium, which follows it.

More details can be obtained from Wayne Cunningham, Box 521, Barrie, Ontario L4M 4T7.

Stephen Chesley

Festivals Festivals Festivals Festivals Festi

Cannes pre-selection

The Bureau of Festivals at the Secretary of State Department held the pre-selection screenings for the Cannes Fest and other competitions from Jan. 27 to 31 in Ottawa. Although the list of films screened is not made public, the names of the jurors are. They are as follows: Chalmers Adams for Canadian Association of Motion Picture Producers, Louise Ranger for the Association des producteurs de films du Québec, Peter Thurling for the Directors' Guild of Canada, André Melançon for the Association des réalisateurs de films du Québec, Jean-Paul Picard from the Department of External Affairs, Françoise Picard from the Canada Council, Ken Rosenberg from the Canadian Film Development Corporation, Huguette Parent from the Film Commissioner's Office, Jean Lefebvre from the Festivals Bureau and two critics at large, chosen by the Secretary of State - Gerald Pratley and Luc Perreault. In the opinion of one participant at the screenings, the quality of films screened this year was considerably higher than in previous years.

Super-8 fest

The Second Annual Toronto Super-8 Film Festival will be held from March 31 to April 2 this year.

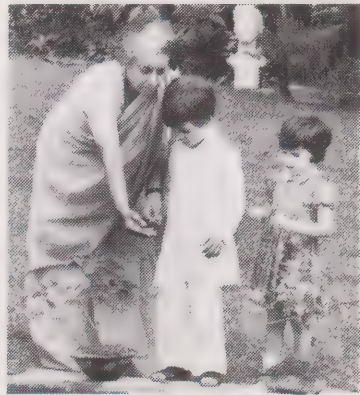
Not a competition, but an 'international celebration', the gathering features workshops, lab tours, parties, and screenings with the best equipment available.

To be held at Harbourfront, eligible films can be in most forms, but must have been produced originally in super-8. Deadline is March 13, and a pre-selection will take place. Films can be entered in any number of categories; for example, documentary, animation, home movies.

Goals include a video selection and production of a catalog of entries.

Gordon Shepherd's *Eliza's Horoscope* was shown at the Brussels International Film Festival in mid-January, where critical reaction was favorable

or/and sometimes uncomprehending... André Forcier's *L'eau chaude l'eau frette* was shown at the Chicago Festival in November... Latter film along with *L'amour blessé*, by Jean-Pierre Lefebvre, were shown at Naples in the fall... Leonard Yakir's *The Mourning Suit* was screened at the Jewish Film Festival in Jerusalem... At the Edinburgh Fest in August *L'amour blessé* and Joyce Wieland's *The Far Shore* were shown, along with Donald Brittain's *Volcano* and a retrospective from the Pacific Cinematheque...



Indira Gandhi

At Nyon, Switzerland, in October Canadian participation received a special mention for overall excellence. The films shown included *Enemy Alien*, *Volcano*, and *Indira Gandhi*; and George Dufaux's *Au bout de mon âge* won a Silver Sesterce... Denys Arcand's *Gina* was screened at the Benalmadena, Spain, fest... In France, at Thonon-les-bains in October, Canadian entries included Peter Bryant's *The Supreme Kid*, Anne-Claire Poirier's *Before the Time Comes*, and Serge Gagné's *Une semaine dans la vie des camarades*... At Carthage, Tunisia, Canada's contribution included *Les ordres* by Michel Brault, Robin Spry's *Action*, and *Partis pour la gloire* by Clément Perron...

Ti-Cul Tougas was shown at the Virgin Islands Festival... At the London Festival *The Supreme Kid*, *The Far Shore*, *L'eau chaude l'eau frette* and *L'amour blessé* were shown... Latter was also screened at Utrecht, Holland... At the 11th Festival of Films from French-

Speaking Countries, held in New Orleans in November, Canada had nine features entered, and Anne-Claire Poirier attended as a guest of the Festival.

Upcoming fests and gatherings

The 10th Annual US Industrial Film Festival will be held in Chicago during the first week of May. Deadline is March 1 for films, filmstrips, slides, videotapes in any of twenty-six categories. Write 1008 Bellwood Avenue, Bellwood, Illinois 60104 ... The ACTRA Awards will be held on TV on April 13. Preliminary balloting for nominations has been held in branches... The

11th Annual International Animation Film Festival will be held at Annecy, France, June 14-18. Frame-by-frame productions are eligible, including, for the first time, features. March is the tentative deadline for entries...

The 12th Brisbane Festival will be held from July 11. Entries may be in 35 or 16 mm and the deadline is April 13. Write Box 1655 G.P.O., Brisbane, Queensland, Australia 4001... The 19th Annual American Film Festival, specializing in shorts, especially for educational use, will be held at the New York Hilton from May 23 to 28.

Stephen Chesley

Victors at Fest

Canadian ad agencies and production houses won almost half the awards at the 1976 US TV Commercials Festival in November in Chicago. Especially of note is that of three finalists for Best of the Fest, one was Canadian (the winner was American): *Remigny*, produced for the Department of Tourism, Fish and Game, Quebec, by Jean Robitaille et Associés, Montreal, through Pierre Tremblay Publicité, Quebec.

The Canadian winners included:

Subject Category - over \$6000 cost: Office Equipment: **Marathon**, by Rose-Magwood Productions for Xerox. Food, Beer: **Beaver River Raft Race** by Bob Shultz for O'Keefe, **Party Tricks** by Bob Shultz for O'Keefe, and Molson Olympic Commercials by Rabko. Food, Meal: **Fresh-Picked Peach** by Rabko for Borden, and **Chinese** by Paul Herriott Productions for the Ontario Pork Board. Recreation, Travel: **Remigny**. Services, Public Utilities: **The Princess and The Frog** by Grant Productions for Alberta Telephone.

Subject Category - under \$6000 cost: Food, Dessert: **Ice Cream** by Orange Films for Laval Dairy. Recreation, Travel: **Mother and Child** by Ranson Photographers and Grant Productions for Greyhound. Sales Event: **Institutional** by and for the Hudson Bay Company.

Production Technique - over \$6000 cost: Copywriting: **Marathon** and **Cake** by Banjo Productions for the Ontario Milk Board. Editing: **Caesar** by Rabko for Corning. Overall Production: **Moo** by Banjo Productions for the Ontario Milk Board and **Fresh-Picked Peach**. Talent: **French, English, Chinese** series by Paul Herriott for the Ontario Pork Board.

Production Technique - under \$6000 cost: Talent: **Ice Cream**.

Stephen Chesley

Deaths

Charles Mason, 53, long-time Head of Public Relations for Odeon Theatres. On December 8, of a heart attack. Mason was born in England and joined Rank in 1948. He came to Canada in 1955 to work at Odeon, and was made Head of Public Relations in 1960.

He was active in many organizations, especially the Variety Club, and was one of the universally well-liked and highly regarded members of the film industry. Mason had suffered a heart attack just over a year ago, and was thought to be almost fully recovered.

Robert Fleming, in January. Saskatchewan-born, Fleming was married and father of four children. He joined the National Film Board in 1946 and was music director and chief composer from 1958 on. He was responsible for the music in the series *Tuktu*, and for the films *Summer Is for Kids*, *Summerhill*, and *Energy and Matter*, among others.

Kotcheff files suit

On November 10 Ted Kotcheff filed suit in Los Angeles against producers Max Palevsky and Peter Bart, alleging breach of contract on their part. Film in question is a remake of **A Farewell to Arms**. Kotcheff claims he had worked on the project from July to October and then was told he was no longer needed.

Morton may get Global

At press time the final outcome was unresolved, but it is possible that Odeon-Morton Theatres head Paul Morton and his Global investor partners may end up owning most of the Global TV network.

The other major shareholder, IWC Communications, made Morton an offer to purchase his shares. Under the partnership agreement, however, Morton has the option of forcing IWC to accept the same offer from him, and IWC can't refuse. Morton already controls the independent Winnipeg TV station; now a network may move its locus of power to the west.

CBC produces Tremblay opus

Michel Tremblay, whose plays have electrified English-Canadian audiences as well as his native Quebec fans, has accepted a CBC Drama offer to have *Les Belles-Sœurs* produced in English on TV. Collaborator André Brassard will direct Quebec actresses including Denise Proulx, Monique Mercure, Amulette Garneau, Rita Lafontaine, Frédérique Collin, Carmen Tremblay, Michelle Rossignol and eight others. Tremblay has never permitted English versions of his plays to be seen in Quebec, but says that current events and sentiments allow revision of that restriction. And besides, the French CBC network wouldn't allow Brassard to direct, and has always frowned upon joul.

Kemeny to develop talent for Columbia

John Kemeny and International Cinemedia have been established as a separate unit at Columbia Pictures to develop talent for the company. Three films will be made annually under Kemeny's supervision; all will be under \$2 million in budget and will be done by newcomers...

In another production note, André Link of Cinepix and kung fu king Run Run Shaw are close to agreement on a Canadian kung fu epic.

Notes on broadcasting

In two further moves on the pay-TV chessboard, Quebec announced that it would set up its own policy on pay-TV, and **Communications Minister Sauv ** obliquely acquiesced to public hearings on the subject, to be held this winter.

A full moratorium has been in operation on the deletion of ads from American networks on Canadian cable feeds. After high-level meetings between **Don Jamieson** and **Kissinger**, study groups were set up to review the policy. In January the Supreme Court of Canada will hear a landmark suit, brought by Buffalo TV stations against Toronto's Rogers Cable, on the issue of deletion.

Results

CBC ratings are down in absolute numbers, and CTV's and Global's are up. Be that as it may, the overall top ten shows are all American... **Shadow of the Hawk** has grossed \$1 million in Canada alone... Sunrise Productions of Toronto sold two shorts to CBS-TV's *Lamp Unto My Feet*: **At 99, A Portrait of Louise Tandy Murch**, and **Father Bill Mackey, Beloved Son of Bhutan**. Also sold to the CBC were **Hassan the Carpet Weaver** and **Child of God**. Both will be broadcast in English and French...

Naked Peacock, a Toronto-financed softcore pic, is grossing well everywhere in Canada. Not billed as Canadian, it's a voyeuristic peek at nudist activities in Ontario and California. Tallies included \$40,000 at Toronto's Odeon Coronet in three weeks. Producer was lawyer Riched Ulster, director was Denis Hargreaves of the CBC; he also shot the *Journalistic Series* in part last year.

Both **Goldenrod** and **Shoot** opened in English versions without subtitles, and closed after seven-day runs in one theatre in Montreal. **Je suis loin de toi mignonne**, on the other hand, opened in French only on Nov. 5. Twelve copies have been in circulation through the end of January, comprising 12 weeks of play. By February, the film had left the screen in Montreal and was playing in small towns throughout Quebec. Claude Fournier, producer-director, geared the film to recoup in the province without having to rely on foreign markets.

Screenings

The NFB award-winning short **The Street**, by Caroline Leaf, is being shown with **Nickelodeon** across Canada... David Acomb produced and directed the *Valdy Special* on CBC January 16. Program had usual unusual Acomb context for the folk-singer, and was simulcast on FM in stereo... *For the Record*, the CBC journalistic drama series, began January 16 with *Someday Soon*, a drama about the Garrison Dam Project's effect on Manitoba directed by Don Haldane. Series also

includes *Ada* and *The Dream-speaker* by Claude Jutra, *Hank*, and a drama on the Tar Sands sellout by Peter Pearson. (Both Pearson and Jutra have signed to do more CBC drama, Jutra will act in one, and Don Shebib is also currently doing one.)...

The NFB's *Musicanada* was shown on CBC January 19. A panoramic view of music in the country, it was directed by Malca Gillson and Tony Ianzelo, and recently won a Special Jury Prize at the 1976 San Francisco International Festival... Ontario's educational network TVO presented a six-hour salute to the National Film Board. Producer Bruce Pitman and host Elwy Yost showed shorts and excerpts from NFB features ranging from 1939 to today. Interviews with current staff and old-timers were also shown. A similar evening is planned for early Canadian works... Famous Players' new quadruplex in suburban Toronto set some sort of a record: its Christmas inauguration featured **King Kong** in all four theatres. Two versions were English, one was Italian, and one was French. Only the French did poorly at the box office...

Peter Bryant's **The Supreme Kid** opened in Vancouver in January. Astral's **The Little Girl who Lived Down the Lane** opened all over in January and February.

Pacific Cinematheque

During December the Pacific Cinematheque in Vancouver held two evenings of screenings of Canadian shorts. Included were works by Pete Lipskis, Claudine Viallou, Chris Gallagher, Phil Borsos, Jim Bescott, Rick Pallon, Jan Martwell, Stephen Charleson, Tom Braidwood, Ardele Lister, Richard Marten, Ellie Epp, Gordon Kidd and David Rimmer.

The Cinematheque also announced that 1976 operations saw a \$17,500 deficit. The Canada Council froze the group's grant, and the BC Cultural Program cut back its contribution by 29%. Hence the loss.

Stephen Chesley

IN AND OUT OF THE MOVIES

gerald pratley

Since Jeanne Sauvé, the Minister of Communications, made her announcement concerning the introduction, in the future, of a pay-TV system, there has been a rash of hastily called conferences, belligerent briefs, and desperate discussions, together with clarion calls to arms, on the part of producers, performers, and owners of cable systems, who are worried about the implications inherent in unleashing this latest method of commerce in the field of communications.

How Canadian it should be (or is likely to end up not being), who should control it, who will run it, who will watch it, and what audiences will pay to see, are among the leading questions.

It seems very clear to most observers that all this fuss and bother is quite unnecessary. Pay-TV is simply the cinema of the future, the cinema in the home. Unless the public, over the years to come, turns completely away from motion pictures, to find some other form of leisure attraction (**Rollerball**, **The Gladiators** war games perhaps?), then it will quite willingly pay to see new films on the seven-foot home TV screen, as the Americans are now paying to see films on their standard-size pay-TV screens.

There will be big sporting events too, and some stage presentations for those audiences who cannot go to the theatre, but in the main, pay-TV will present new motion pictures. As the regular cinemas close down, one by one, throughout the land, leaving just the special houses for wide-screen spectacles and cinemathèques for the preservation of the past, the exhibition circuit for distributors (if they still exist) will be the box in the basement (or in the bedroom) with its wall-screen.

As the Americans cannot possibly own our future big-screen television sets (or will they?) our concern over pay-TV should be simply that of who shall control the system which selects the films to be made available for our homes. Viewers will have several new movies, available as first-runs for several weeks perhaps, from which they will choose which they will pay to see.

Here we have the opportunity to start again. Where we once let our cinemas fall into the hands of the foreign devils without imposing quotas for Canadian films, the new agency, which should be a crown corporation, will see to it that Canadian films get a fair showing.

Producers, whether they are Canadian, American, French or Chinese, will sell direct to the agency, which will levy a distribution charge for its services. This charge will be high enough to cover administrative costs and help to cover losses for those Canadian films which, we are told, the public won't pay to see. (Perish the thought that it would not pay to see certain American films!) Private operators would not have this sense of

responsibility. Programs which sell readily would be their only consideration.

There's no need for Madame Sauvé, the cable systems and the Canadian Conference on the Arts to get so worked up. The new agency might rent the facilities and lines of the existing cable companies, much the same way the CBC rents lines from Bell Telephone; but ideally, it should own its own facilities. Because we don't want the provinces to feel that Ottawa is playing the role of Big Brother, there would be regional authorities just as the CBC is involved in regional and French-language programs today.

It will be interesting to see how the subject of censorship will be resolved, if there is any. On the grounds that what we **pay to see** in our own homes is our business, will the agency be tempted to have a 'big box office' one night with a daring film – or will we be so blasé, nothing will disturb us?

As provincial censor boards will have been abolished, will the agency have a little man from the Ministry of Justice first examine every film, on the lookout for obscenity? What will obscenity mean in the future? Few know what it means today. If we can now see **Emmanuelle** and **Stop It, or You'll Go Blind**, uncensored in our hotel rooms for \$3.50, might we not have them in the comfort of our homes? Children packed off to bed, of course.

Having thus established our pay-TV system, we must consider the future role of the CBC. Everything else of interest, apart from new movies and sports events, should be on CBC – not the CBC as we know it today, but one free of commercials.

Is it not appalling that no one, presumably brought up with a sense of what public broadcasting means, any longer advocates the elimination of commercials on CBC television? How can the CBC justify the use of commercials in view of the huge amounts of public funds which go every year to maintain it?

If the CBC, which is so over-managed, and run so clumsily, were to be stripped and recreated over again, it could present better Canadian programming on the money it now receives without having to seek commercials.

When we heard that the CBC received millions more



to cover the Olympic Games we felt the money was justified because we expected to see the Games free of commercials. But no, we were forced to watch more commercials than ever before. Few questioned this because, regrettably, commercials have become so much a part of life, regular viewers are dulled into accepting them, while people who cannot stand them either never watch any television or watch PBS from the USA, or, in Ontario, stay with OECA.

The CBC began to destroy its public when some dim-witted executive stopped the publication of the *CBC Times*. Ever since, year by year, it has continued to alienate its audiences and is now obsessed, like the private stations, with ratings and 'pop,' and the production of absurd, pseudo-American movies like *The Man Within*.

We need an entirely new CBC, which, together with a properly organized pay-TV agency, would herald a new era in Canadian broadcasting, one in which all Canadian artists would have a fuller and more complete part in the creation of our arts and entertainment.

It will take an earthquake to bring about this happy situation, of course, and as we all know that earthquakes don't happen in Canada, we don't expect anything to change. Our screens, like our lives, will simply become more and more American, and pay-TV will probably be run by Famous Players in association with Odeon Theatres, who will dutifully inform Madame Sauvé that yes, they will enact a voluntary quota for Canadian films.

Canadian Film Awards '76

It would be encouraging to read some intelligent after-commentary by qualified observers on the Canadian Film Awards, rather than just the results. All we get, however, is sensational reporting about the presentation of the distributors' award.

Few seem to have noticed, when reading the results, that the jury did not give an award for original screenplay writing – which bears out the contention that writing needs improving, and that many writers are not getting the support they need from producers, the CFDC, the CBC, and private TV.

CTV, which most commendably carried the presentation of the Awards (in the face of continued disinterest on the part of the CBC in anything relating to Canadian movies) left this out. The jury asked that the "no award" in this category be announced, on grounds that making it public would be more positive than hiding it, and might lead to better conditions for writers.

The jury also made a statement about the use by Canadian producers and investors of mediocre American performers. It read: "The jury takes note of the number of non-Canadian performers in Canadian films, among them Tony Lobianco, Michael Margotta, James Naughton, Lindsay Wagner, and others too numerous to name, and gives the best actor award unreservedly to André Melançon for his role in *Partis pour la gloire*." This too, was omitted from the TV show.

The fact that non-Canadian performers never win awards (they are eligible if the films they are in pass pre-selection) because the Canadian actors and actresses are so much better, never seems to penetrate the muddled thinking of producers – who go on using them. In accepting his award for *Lies My Father Told Me*, Harry Gulkin, who keeps his eyes on the south, made a somewhat misplaced plea to keep "the doors open to interna-



Best Canadian actress 1976: Marilyn Lightstone



Best Canadian actor 1976: André Melançon

tional talent." They have never been closed, but what we get coming through them is largely mediocre talent hired by Canadian producers too frightened to use the superior talents of their own country.

And what do we say about Canadian Press and those newspapers which haven't the interest or imagination to write articles about two such talented performers as Marilyn Lightstone and André Melançon, who won the acting awards in the feature category, or about two veterans such as Hugh Webster and Ed MacNamara, who won the acting awards in the non-feature category, and, because of this neglect, remain largely unknown to the public across the nation? But we can be sure that what NBC decides to do, no matter how trivial, will be given pride of place.

And what do we say about our new Secretary of State who comes to Toronto on Saturday night, but cannot accept an invitation to attend the Film Awards presentation on the following evening?

Finally, how many times does the CFA have to tell the press and the participants involved in a nominated film that everyone in a film nominated by the pre-selection committee is eligible for an award in the various categories? The Canadian Film Awards is not the Academy Awards and as long as the CFA decides to use the jury system it will continue to be this way because experience has shown that judging works best with this procedure. □

a 'major' offensive against nationalism

The Canadian Motion Picture Distributors' Association has begun to make its weight felt. More active than ever, the Golden Reel Award, the promotional campaign undertaken with Loblaws, and the foundation of the Motion Picture Institute of Canada are various examples of CMPDA initiatives. The brief published below is the cornerstone of CMPDA philosophy.

In the latter half of 1976, the Canadian Motion Picture Distributors' Association prepared a brief entitled "Position Paper concerning the Motion Picture Distribution Industry in Canada." **Cinema Canada** requested opinions on this document from several people, and came to the conclusion that the brief had not been widely read within the industry.

Despite the all-encompassing title, the brief only addresses itself to the distribution of feature films, and then only as entertainment. The brief was prepared to offset the "negative" influence of the Canadian nationalists; in quoting what the CMPDA considers a "misadvised" opinion on the part of the Hon. Hugh Faulkner, the brief states, "This opinion was influenced by representation... from the CCFM without counterbalancing opinion being heard from the CMPDA." Given the importance of the debate around feature distribution, and the increasing energies expended by the CMPDA to have its voice heard by those in government, we decided to print excerpts of the brief.

Cinema Canada will comment on this brief in a later issue and encourages those of you who wish to send us your comments on it as well.

The CMPDA represents the following companies: Ambassador, Astral, Bellevue, Columbia, International, Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox, United Artists, Universal and Warner. As all but the first three

are branches of American companies, the association is said to be the voice of the American 'majors' in Canada. A second association, the Association of Independent and Canadian-Owned Motion Picture Distributors, groups other distributors: Cinepix, Danton, Frontier, New Cinema and Saguenay. Ambassador and Astral are also members of this second group. In Quebec, there is yet a third distributors' association, one which includes those companies based in Quebec which distribute features in French. The following brief does not represent the official opinion of the last two associations. Based on the statistics which the CMPDA gives for 1974, the brief represents the opinion of only 11 of the 82 distribution companies operating in Canada. These 11 companies, because of their relationships to the 'majors', carry considerable clout.

The first two chapters of the brief, entitled "The film industry as an entertainment industry" and "The Canadian Motion Picture Distributors' Association", have been omitted because of lack of space, as have the three appendices. The four central chapters, "The economic importance of the industry," "Film distribution in Canada," "Problems and concerns", and "Conclusion" are printed in full. Those readers who wish to consult the complete document are encouraged to contact the CMPDA.

Connie Tadros

The Economic Importance of the Industry

Although the distribution sector is not the most significant part of the motion picture industry in financial terms, it is very likely the most important component in terms of key industry activity. Distribution functions as the industry catalyst supplying product to exhibitors and feeding back important market data, coupled with financial support, to producers.

In addition to the very substantial direct employment, the industry creates employment for a significant number of people engaged in a variety of support functions, including film laboratories, film shipping, film revision and storage, advertising, printing and customs brokerage.

In 1974, the last year for which published data is available, the total industry consisted of 1,116 theatres with 1231 screens, 307 drive-ins, and 82 distribution companies with 142 exchange offices.

The financial activity generated by these operations is significant and can be summarized as follows:

Employment:	13,942	
Total Revenue:		\$214,490,000.
Total Box Office Revenue (excl. taxes):		\$172,683,000.
Other Revenue (candy, bar & misc.):		\$ 29,023,000.
Amusement Taxes Generated:		\$ 12,784,000.
Salaries:		\$ 47,088,000.
Advertising Expenditures (approx):		\$ 8,634,000.

In 1976 these figures can be expected to be somewhat higher.

Of the \$172,683,000 box office in 1974, the 82 distribution companies received \$59,860,000 as gross film rental. This 34.7% of the box office was spent as follows:

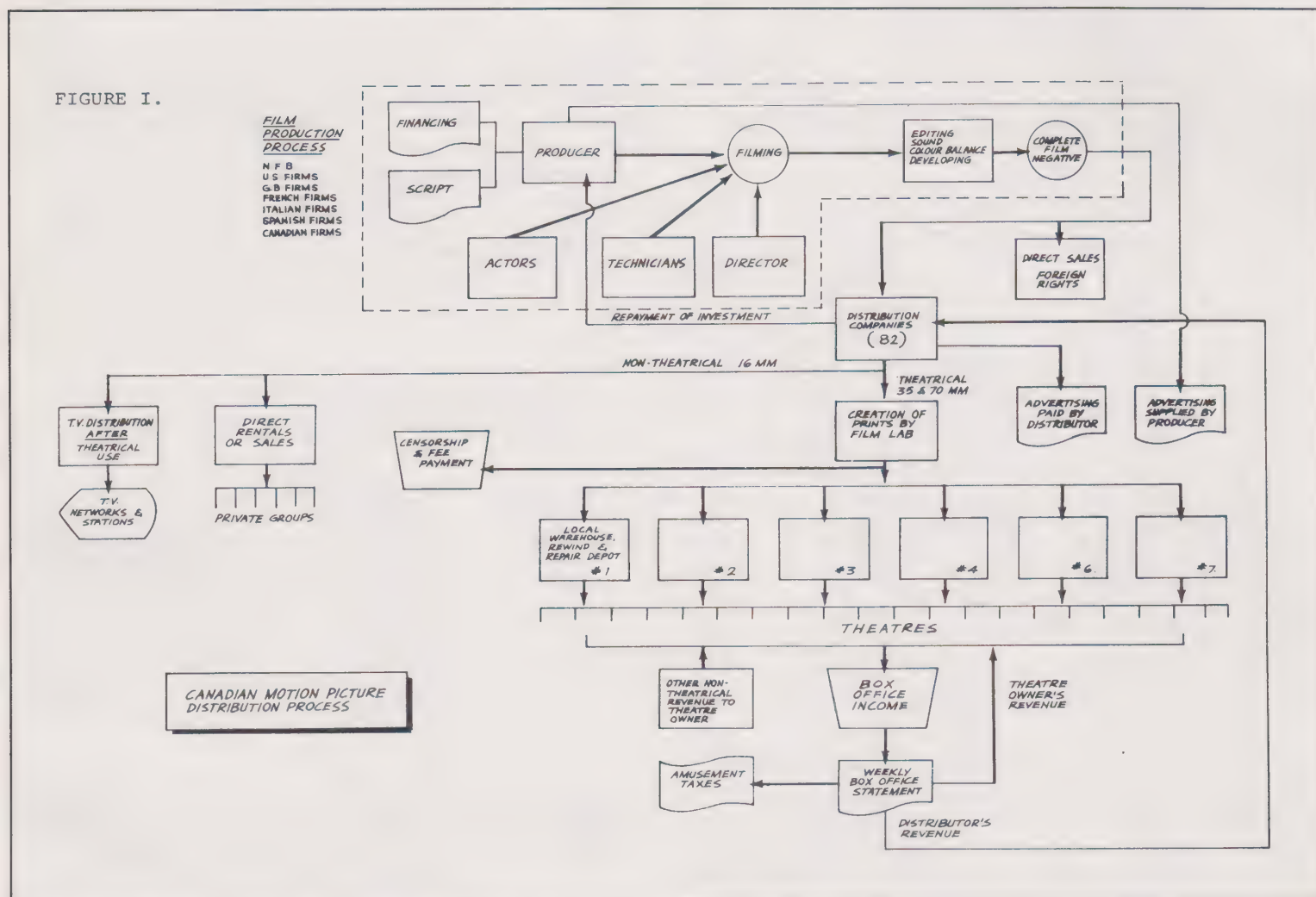
Salaries, advertising, prints etc.	\$29,060,000.
Withholding tax	\$ 2,800,000.
Remitted abroad	\$28,000,000.

From these figures, one can readily determine that in 1974 the provincial and federal governments received in excess of \$15,000,000 from amusement and withholding taxes. In addition, they have collected both employment and corporate taxes. Even if the 13,000 employees paid only \$1,000 each in taxes, the governments in Canada have collected more revenue as a result of the film industry activity in this country than did the producers who made the films (\$12,784,000 + \$2,800,000 + \$13,000,000).

Today, the average film produced in the U.S. has a cost of \$3,000,000. Many of the larger grossing pictures cost much more. Nevertheless, assuming an average film cost of \$1,000,000, the royalties remitted abroad result in a net return for 879 films of 3.2% (\$28,000,000 divided by \$879,000,000).

Film Distribution in Canada

Diagram 1 shows the process involved in moving a film from the production stage to the public viewing stage. It also shows where feedbacks occur and where revenues are split.



It should be clear from this chart that the distributor acts as a marketing and sales arm for the producer and as a supplier to the exhibitors. As such, he must ensure that he has a supply of product to rent under the Copyright Act, which can compete with that of other distributors for the number of showings that exhibition has available.

Exhibition

Motion picture distributors and exhibitors could be likened to the wholesalers and retailers of a consumer commodity. If the public likes the commodity, they buy it; and if not, they don't. The cultural or educational aspects of the story being shown will not attract viewers if the product is not primarily entertaining and of good technical quality. A stage play is identical to a motion picture in this regard. However, because the film is recorded on a permanent medium it has an added value because of its potential re-use.

Marketing

In viewing the sales process, recognition must be given to the overriding concern of the exhibitor for the profitability of his operation. Whether he represents a major circuit or his own theatre, there is no motive for the exhibitor to run a film solely because it is Canadian if he can acquire better product elsewhere. Obviously, the distributor is also concerned with profits. In this case, both for his own organization and for the producer he represents. The selling process balances the rental rates against the anticipated box office revenues in order to determine the best selection, for a particular theatre, at a particular point in time.

Canadian Feature Film Production

The importance of creating films which can be distributed successfully outside Canada can be seen by reviewing the limitations of the Canadian market as reflected in the statistics of Table I. The 11.2% decline in admissions between 1964 and 1974 reflects a very significant market loss, particularly when compared to population growth in the same period of time. It is a reflection of a more selective audience with ever-increasing alternatives competing for a share of disposable income. Fortunately, admission prices (currently averaging \$2.00) have been increasing fast enough to offset the decline in attendance.

Motion picture distributors have a particular interest in supporting an internationally competitive Canadian film production industry. There is currently a worldwide shortage of motion pictures that have a high degree of public appeal. This shortage is caused by a multitude of factors, including the consumption of the traditional 'B'-type movies by television, a severe shortage of good properties, the trend to small multiple theatres (300-500 seats) constructed in previously large, single locations, and the introduction of multi-run, simultaneous release distribution patterns. The result is an upward pressure on the demand for feature films that is coupled with a current trend in the U.S. to produce fewer features.

The shortage of successful Canadian films is not due to the lack of technical expertise or the unwillingness of distribution; but is more likely because of the absence of sufficient economic organization with the capability of correctly packaging an appropriate property that has the right artistic bias and a very specific international thrust.

TABLE I.

STATISTICAL SUMMARY THEATRES, INCLUDING DRIVE-INS

Year	Paid Admissions		Box Office			Amusement Tax	Average Admission Price	
	(000's)	% Change	(\$000)		% Change Current \$	(\$000)	(\$)	% Change
			Constant \$	Current \$				
1964	101,727		75,262	78,348		5,003	0.77	
1965	99,915	-1.8	79,889	78,348.	+8.7	5,587	0.85	+10.4
1966	98,959	-1.0	86,101	94,367	+10.8	6,518	0.95	+11.8
1967	97,573	-1.4	90,527	103,563	+9.7	7,216	1.06	+11.6
1968	97,189	-0.4	95,224	113,697	+9.8	8,200	1.17	+10.4
1969	90,226	-7.2	94,832	118,021	+3.8	8,518	1.31	+12.0
1970	92,315	+2.3	99,336	128,739	+9.1	9,229	1.39	+6.1
1971	--	--	97,760	131,100	+1.8	--	--	--
1972	91,800	--	100,916	140,374	+7.1	10,080	1.53	--
1973	89,019	-2.2	103,081	150,602	+7.3	11,110	1.69	+10.5
1974	90,392	+1.5	108,606	172,683	+14.7	12,784	1.91	+13.0
1964-74		-11.2%	+44.3% =4.4% per year in real terms.		+120.4% =12.0% per year.	+155.5%		+148%

With regard to exploitation and distribution, contrary to some opinions, no particular problem is envisaged provided the right product is there. Distributors in Canada are no different from their counterparts in other countries; they compete with each other to obtain distribution rights to marketable product. Any major feature which is favourably received by the public can, with little effort, obtain 800 to 1,100 bookings across Canada. A major feature, not well received, will have its bookings reduced to as few as 150.

This situation applies to all major producers regardless of their affiliation. The only yardstick that governs the number of play dates and attendant box office grosses is public support. Failing public support, the theatre exhibitor, regardless of his business relationships, will refuse to book a picture. It is the exhibitors' business judgement, based on his audience, which determines the number of bookings of a particular motion picture. Table 2 (this page) is a reflection of the performance to which such judgements are applied. (Note: Film rental is approximately 1/3 of these figures.)

The Hon. Hugh Faulkner could well have been misadvised when, appearing before the Standing Committee on Broadcasting, Films and Assistance to the Arts, on May 9th, 1975, he said:

"One of the major problems which has faced Canadian filmmakers for many years is the difficulty of securing adequate distribution for their films. The main reason for this is the foreign domination of theatres and distribution networks which has limited the access of Canadian films to the home market."

Unfortunately, the same thoughts were expressed by the Ontario Legislature's Select Committee on Economic and Cultural Nationalism in its final report on cultural nationalism, tabled in the Legislature in June, 1975, and stating that:

"Foreign ownership of the major film distributor chains means that there are automatic pipelines into Canada for American films, backed as they are by various substantial and sophisticated promotions. It is difficult for Canadian films to get widely promoted and shown. Thus it is difficult for Canadian films to earn substantial box office receipts, and as a result it is difficult for Canadian film production to attract the necessary financial backing for production. Where Canadian films are produced, their owners are often in very weak bargaining positions with film distributors. As a result, there are very few Cana-

dian feature films shown and the Canadian film industry is very weak."

No doubt this opinion was influenced by representation to the Committee from the CCFM without counterbalancing opinion being heard from the CMPDA. In fact, the difficulty in understanding this industry can be seen in Diagram 2 where one's perspective of the industry clearly depends on the position from which it is viewed.

Multiplicity and Duplicity

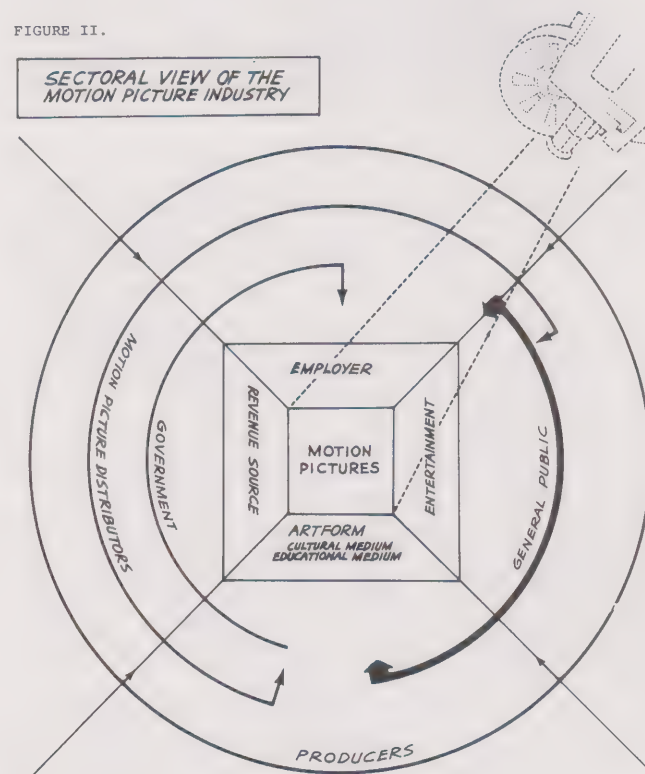
The present Canadian industry survives economically by the production of commercials, commissioned documentaries and industrial films. As a matter of fact, the industry has developed a reputation of some considerable merit in these particular categories. Efforts in the feature film area have, however, not been nearly as successful.

Considering the competitive factors and the limited personnel resources (approximately 1300) the number of projects undertaken has probably been too large and the style and type of picture has been either too parochial or too great a reflection of the producers' / directors' personal concepts. Superimposed upon these factors is the competition from firmly entrenched government agencies, namely the NFB and the CBC.

As a result, only a very small number of feature films have returned a profit to producers/investors.

In addition to these problems is the proliferation of small firms in the industry competing for all resources. There were 82 distribution companies listed by Statistics Canada in 1974. There were also 187 companies involved in feature film production and total employment in production was 1,276, giving an average employment per firm of only 6.8. There would appear to be a very real need for a significant sorting out and substantial economic rationalization.

FIGURE II.



Problems and Concerns

Diagram 2 focuses on the need to recognize feature film production for what it is. It is primarily a commercial enterprise geared to the "leisure time" market. The other aspects include culture and education; however, it is our view that these are secondary to the main function which is

Table 2.

Comparative Box Office Performance of Recent Canadian-Made Films

Title	Lifetime Gross To Date	Weeks In Distribution
Black Christmas	\$1,600,000.	53
Duddy Kravitz	\$1,900,000.	65
Les ordres (1)	\$ 30,000.	26
Lies My Father Told Me	\$ 650,000.	38
Recommendation for Mercy	\$ 625,000.	40
Shadow of the Hawk	\$ 330,000.	5
Shivers	\$ 720,000.	35
Wedding in White	\$ 400,000.	40

(1) Subtitled version only

It is unlikely that any of the pictures listed above would have been helped by box office quotas. *Les ordres* and *Wedding* have been major disappointments, but the public has obviously endorsed the balance as acceptable.

to provide a product which the public will endorse as entertainment. Indeed, the results can be financially disastrous if a feature film does not receive adequate public endorsement.

In this latter regard, investors recognize the highly speculative component of a product which relies so heavily on public favour and, quite naturally, expect a combination of appropriate tax incentives and higher than average returns from a successful film.

The key to *success* in the film industry is, therefore, the *ability to induce the public to view your product*. There seems to be no other answer. Inherent in this is the ability to assess public demand and market the product that it wants. All too often identification of trends in the marketplace seems to have been neglected. We all must be cognizant of current changes in marketplace demographics. For example, 1975 studies completed in the U.S.:

- 50% of the population over 12 years old either do not attend movie theatres at all or go very seldom.
- Declining birth rates, later marriages and child-bearing, smaller families, and more working wives and mothers all have a direct impact on the age category of the movie-goer.
- Demographers are convinced that the rural to urban migration has been halted; and this fact will have a definite impact on a variety of entertainment and leisure time activities.
- The consumer finds the nearby film theatre a good entertainment buy, having decided to seek relaxation closer to home in order to conserve both money and gasoline.

Today Canadians have a variety of choices for allocating their leisure time. It is not entirely as a result of the influence of television that in twenty years theatre attendance declined from 252,300,000 in 1953 to 90,000,000 in 1974, a reduction of almost 65%. Drive-in theatre attendance would reflect a similar trend but for the recent introduction of drive-ins in the Province of Quebec. Even in 1974, considered a very good year, attendance was down by 2% when compared to 1970.

Quality

In 1974, there were approximately 3,500 feature films produced world-wide, of which only 355 were made by American companies. Of this latter figure, CMPDA member firms distributed 130 new pictures. *Fewer than one third* of these pictures have yielded a profit in distribution. A substantial number were "lemons", which exhibitors have generally avoided showing. This has been more or less normal experience over the years.

In this regard, some recent remarks attributed to Morey Hamat of Frontier Amusements, an independent Canadian distribution company, succinctly highlight the matter:

"I think they (the filmmakers) are trying to blame the distributor for their own lack of ability. I think if they made a good picture it would certainly be seen. And I qualify "good" as meaning a picture which has public appeal. If the film is good and if the public will buy it, any theatre owner would be happy to play it."

In 1973 and 1974, Canada produced 33 and 32 feature films, respectively. Six of this total may have recovered their negative cost and realized some small profit. The previously mentioned 355 pictures were made knowing that the U.S. population was not sufficient to guarantee an adequate return. The objective of these pictures was to realize only 50% of total film rental from U.S. exhibition. The emphasis of the Canadian feature film production industry must, therefore, be on:

- world-wide distribution;

- fewer pictures;
- more competitive budgets for purposes of attracting "international box office success ingredients" and supporting effective exploitation.

The question then is, how might "good" productions be achieved in Canada?

If Canada is to build an economically sustainable feature film production activity, it is a prerequisite that parochialism be set aside and that the objective be viewed and treated for what it is - a commercial enterprise from which a producer expects a return.

It is impossible to make money on a Canadian film where distribution is restricted to Canada. Herein lies the real challenge. Provided good quality films are made for the world motion picture market, our domestic production activity will have a very significant impact world-wide which will, in turn, stimulate further successful productions.

The Canadian Equation

The distribution sector in Canada consisted of 82 companies in 1974, a number of which have been in operation for over 50 years. Over this period of time, these companies have seen Canada develop into a sophisticated theatre-going country. Although attendance dropped significantly in the late 1960's and early 1970's, some stability seems to have occurred in the last two years, as Canadians realize the low-cost entertainment value of the local theatre. Nevertheless, frequency of attendance is presently running at only four visits per year per Canadian. A very low exposure rate when compared to other media such as TV, newspapers and magazines.

Based upon annual film rentals of \$59,800,000 and 879 films distributed in Canada, the average film rental for a picture is only about \$70,000; indicating that overall revenues must depend on those few, particularly successful, motion pictures. In fact, a good picture can only anticipate Canadian film rentals of \$400,000 even with the best bookings and a sound exploitation. Given that film rentals are the sole means by which investors recoup production costs, the Canadian market is obviously not making significant profits for producers from any country.

The Key to Success

The most important link in the whole chain of success is the one which makes or breaks a picture - THE PUBLIC. And no matter how financed or by whom, no matter how distributed, the picture is doomed to failure, in commercial terms, if it does not achieve an adequate level of public acceptance. It fails in the very task for which it was designed.

For any major feature production, and on the basis of internationally accepted film industry parameters, Canada represents only some 5% of the total world market. It is highly unlikely that a feature film will recoup its costs, let alone earn a profit to finance the next production, in a 5% market.

Decisions regarding a feature film production in Canada must be based on the premise that the film be viable in the international marketplace. A film must compete with feature films in other countries. It must attract the theatre-going public of other nations, as well as that of its domestic market. The competition in these countries will be with production companies that are quite well established throughout the world. The leaders of the film industry in Canada must be sufficiently knowledgeable to face this competition with product of equivalent commercial standard. This can best be done by incorporating all the ingredients necessary to assure every reasonable opportunity for box office success.

The cost of feature film production is a significant matter. The larger, more successful producers have already learned that a large budget alone does not necessarily guarantee success. However, experience shows that a producer must be able to spend a minimum of \$1,000,000 on a major feature to ensure some degree of production quality (current U.S. average ranges between \$2,500,000 and \$3,000,000).

There is considerable distortion as well as lack of understanding concerning revenues derived from film rentals in Canada. Those who invest or reinvest their capital anticipate a profit. The free enterprise system will not function if it is otherwise.

Using 1974 Statistics Canada data, a more realistic picture can be developed.

- Major U.S. 35mm films distributed	165
(vs. 355 reported by StatCan)	
- Average cost	\$3M
- Targeted (before tax) return	20%
- Canada's share of world market	5%
- 35mm film rental	\$59.9M
- Total theatre revenue	\$215M
- Box office and withholding taxes	\$15.6M
- Remittances abroad (approximate)	\$28M

Therefore:

- As related to total theatre revenue, remittances are	13.0%
- As related to total theatre revenue, taxes are	7.3%

Since withholding tax is now 15% (vs. 10% in 1974) government's share of theatre revenues is even greater.

Funds remitted abroad are primarily used to repay bank loans and the other heavy costs incurred in producing films licensed for showing in Canada. As a result of these showings, government revenues are 60% of these payments.

The balance of film rentals is retained by distributors in Canada to defray the cost of prints and accessories for domestic films, royalties due domestic producers and the other business expenses of the distributors; including the payment of approximately 726 employees.

Conclusions

The information in this document has been presented in an attempt to provide a factual and unemotional overview of the motion picture industry in Canada, with particular reference to the role of the film distributor. We have presented economic argument in place of nationalistic or anti-American rhetoric. The statistics are from official sources which can be verified, and their interpretation has not been distorted.

A motion picture, in its role as a cultural and educational medium, has an impact on Canadian society. This is clearly recognized, but the document emphasizes that continued viability and development of the industry in Canada will probably require a clear understanding of the demanding economic forces within which the industry operates worldwide. A movie will have limited cultural or educational impact if the movie-going public is unwilling to attend. The demands of the marketplace must be met if the industry is to be self-sustaining in Canada. There will be no cultural impact if there is no motion picture industry in Canada. It is important, therefore, that all aspects of the motion picture industry in Canada cooperate with the various levels of government to ensure that a proper climate for the further stimulation and development of the industry is created. Under a situation where the free market forces are stimulated by government actions, rather than restricted by punitive legislation, it is believed by experts in the industry that a

Canadian motion picture industry can be developed which will permit the fulfillment of various societal objectives while, at the same time, provide the type of entertainment demanded by the marketplace and, as a result, be self-sustaining.

The demands of the marketplace must not be ignored. This is probably the most important conclusion of this document. It is a very important point for competition in the marketplace is increasing. The drop in theatre admissions from 256 million in 1952 to 90 million in 1974 is a clear reflection of increased competition being faced by the motion picture industry in Canada. It also serves to suggest that the cultural impact of the motion picture medium is being reduced. The impact of television, newspaper and other media now is substantially greater.

Some of the conclusions derived from the information presented in this document are as follows:

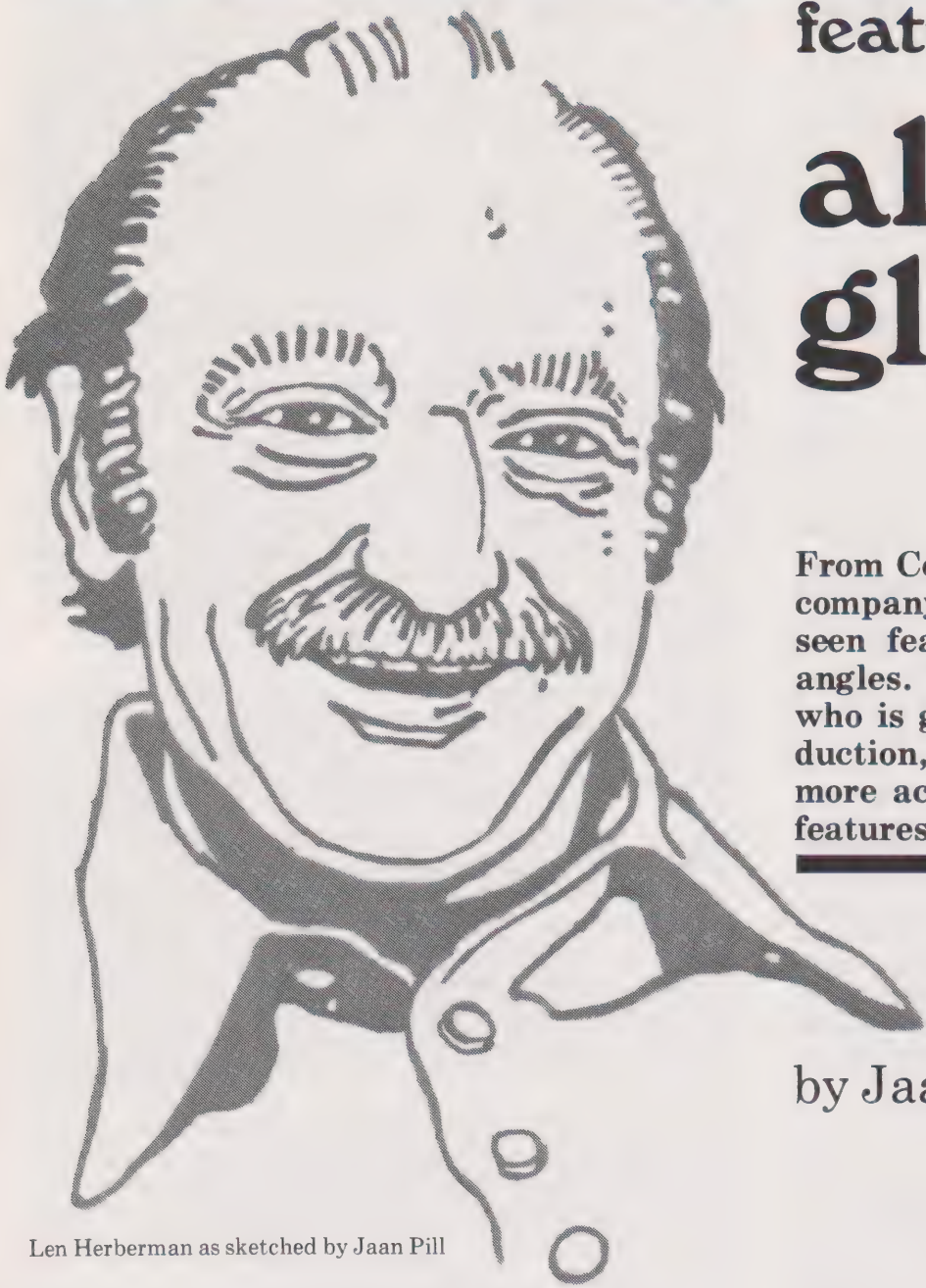
- There is a tendency to use cultural arguments to support Canadian government involvement. Yet there is a very high risk factor in the motion picture industry that, by its very nature, dictates high capital cost allowances, very flexible definitions, adequate incentives and entrepreneurial rather than government involvement. Levies and quotas will not assure the success of a motion picture.
- There is the beginning of a feature film production industry in Canada. This industry has proved that it can make feature films with international appeal and box office success. However, there has been a tendency on the part of certain sectors in the Canadian industry to equate box office failure with American domination. This position is inconsistent and is contradicted by the fact that competitive Canadian films have achieved distribution both in Canada and in other parts of the world. Moreover, exclusive of corporate taxes, the provincial and federal governments are currently collecting 7% of theatre revenues as compared with the 15% of theatre revenues transferred to pay for films, prints, accessories, repayment of bank loans and as a return to foreign investors.
- There is a world-wide shortage of internationally acceptable feature films. Obviously, if a Canadian feature film is able to compete in the international marketplace, there will be no difficulty in obtaining distribution for the product.
- Canada has developed into the number one foreign market for the major film producers of the United States. But it should be emphasized that this is an international industry. Accordingly, the industry in Canada is now in a position to build an export-oriented activity that could eventually serve to reinforce Canadian identity and culture.
- Increases in box office admissions in the near term have hardly kept up with the rate of inflation in Canada. The ever-increasing selectivity of the Canadian motion picture audience highlights the need for producers and directors alike to produce pictures with a high probability of commercial success. Experience has shown that a star with an international reputation, a proven property, a successful producer, adequate financial resources and a suitable distribution contract, will give a picture the very best chance for commercial success.
- Government policies should seek to stimulate the production of feature films in Canada through an incentive system that will attract Canadian investors and the encouragement of joint venture productions between Canadian and foreign partners. □

feature distribution

all that glitters...

From Columbia to International to his own company, Ambassador, Len Herberman has seen feature film distribution from many angles. Today, he sees it as a distributor who is getting deeply involved in film production, and who recognizes the need for more accountability to those who invest in features.

by Jaan Pill



Len Herberman as sketched by Jaan Pill

Len Herberman, who is president of Ambassador Film Distributors in Toronto, has over the last four years built his company into a major Canadian distributor of feature films.

He has achieved this primarily through his success in marketing American-made films to largely American-owned theatres across the country.

At the same time, however, Ambassador has also been distributor for many Canadian-made features which have been appearing in the last few years. Included among these are **Second Wind**, **It Seemed Like a Good Idea at the Time**, **Quiet Day in Belfast**, **Monkeys in the Attic**, **Shoot, Born for Hell**, **Sudden Fury**, **Sunday in the Country**, **Goldenrod**, **All Things Bright and Beautiful**, **Black Christmas**, **Why Shoot the Teacher?**, **A Sweeter Song**, and others.

*Jaan Pill is a graduate in psychology from Simon Fraser University where he also edited the student newspaper and worked as a summer student at the Vancouver National Film Board production office. He is currently working on a film project, **Holes and Wholes**, an animated film based on figure-ground transformations in the class of optical illusions known as "ambiguous figures."*

And Herberman sees many more Canadian pictures on the way, including half a dozen production this year from Ambassador itself. One of these is **Deadly Harvest**, co-produced with Tony Kramreither's Burg Productions. Another is **Welcome to Blood City**, a science-fiction western, which Ambassador co-produced with EMI in London after the Canadian Film Development Corporation turned down the script.

Deadly Harvest is a film about a time in the future when there is a food shortage in Canada, while **Welcome to Blood City** involves scientists who program computers to test humans in a variety of settings to "weed out the inferior people," as Herberman explains, "keeping the people who show they can maneuver, who have intelligence of a certain order, with the idea being to create an elite group to control the world."

There are two things about **Welcome to Blood City** which Herberman finds particularly appealing. First, it's "a very commercial picture," and secondly, "it doesn't deal with Canadian culture" – it's Canadian because it was made primarily by Canadians, and that's enough, as he sees it.

Ambassador's Distribution Profile

Country of origin	% of films distributed	% of total revenues
U.S.A.	80%	60%
England and Italy	10%	35%
Canada	10%	5%
	100%	100%

To put it another way, commercialism is not a dirty word to Herberman, and self-conscious analysis of "Canadian culture" is not what he feels is going to get people into theatres, in Canada or anywhere else. Herberman says it actually makes him shudder to hear Canadian producers or directors talk to him about films which involve Canadian culture and which are aimed solely at Canadian audiences. It's no way, he says, to get a return for the investor: the Canadian market is too small to recoup negative costs, let alone make a profit. In fact, he says, this is true of most countries in the world.

While he's on the subject of Canadian producers, Herberman says he wishes they'd get distributors involved right at the beginning of a film, when it's still at the script and screen treatment stage, instead of bringing them in when the picture is already finished.

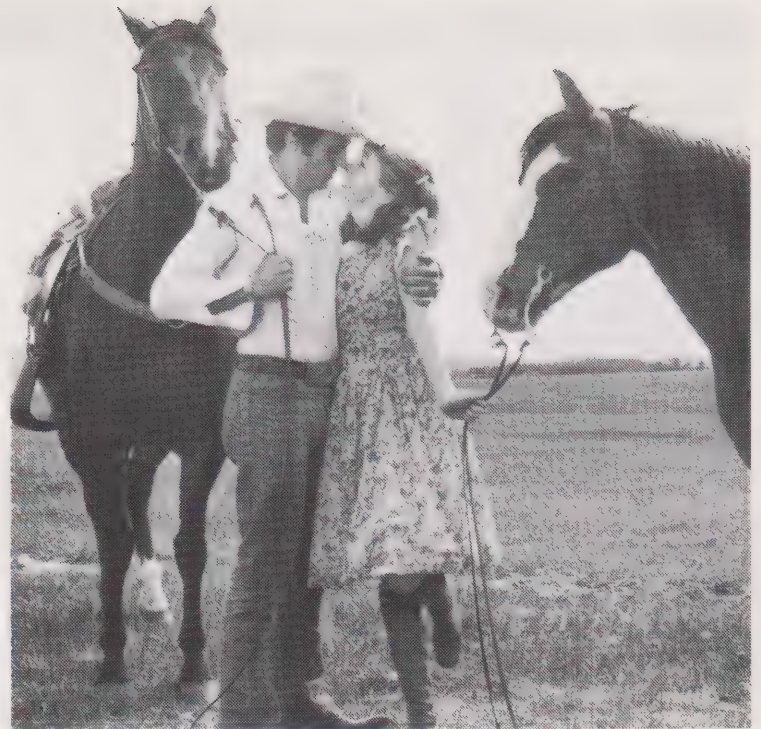
"I'm a businessman, I'm not an artist," he remarks, "but in reading a script I have a pretty good idea if it's going to be a saleable subject."

And there's another way, Herberman says, that producers can contribute to the success of their own films. They could see to it that background material on cast and crew, and production stills and press clippings and the like, are readily available for the distributor, who needs them to prepare print and radio ads, and television and theatrical trailers. Too often, a producer wants to hand over the picture and say "OK, I made the picture, now you distribute the picture." "That's great," says Herberman, "except that we have no way of getting this material."

To launch an effective sales campaign usually takes a distributor a couple of months, and when there's no time and material for a campaign, the result is a box office disaster, even for a well-made picture. A case in point is the recent million-dollar Canadian fiasco entitled **Goldenrod**.

Normally the distributor looks after the sales campaign for a film, but with the film being shot in Alberta, and because of a deadline release date, it had been agreed that the producers would create the campaign for **Goldenrod** and submit it to Ambassador for approval.

However, despite assurances from the producers during production, Herberman discovered, two weeks before release date, that nothing had been put together for a campaign. The campaign was thereupon dumped onto Ambassador, and given the circumstances, the sales effort bombed and so did the film. Its total Canadian gross office was less than \$40,000.



The ill-fated **Goldenrod**, a victim of poor coordination

"The picture deserved to do far better but it didn't have a chance. And the only reason it didn't have a chance is because of the producers. Not the distributor, not the director, not the production, not anything other than the producers, who couldn't even give us background material on the people in the picture."

*Although controversy surrounded the production of **Goldenrod**, Cinema Canada has found no difference of opinion about the following facts:*

*The project was sold to CBS for television. This sale was crucial, got the project going, and assured the financial participation of Film Funding, a group of Canadian investors, along with Talent Associates from the States. Harvey Hart, the director, and Ron Wisman, the editor, both withdrew from the film because the first edit was refused by the producers. Gerry Arbeid, Canadian producer, left the production as well, dissatisfied with the post-production decisions which were being made. Thousands of feet of excellent shots – vistas and long shots – were not used in the final edit. The final edit was tailored for television and not for theatrical exhibition. The producers did not furnish the distributor with the material promised for the promotional campaign. The publicity campaign for **Goldenrod** was extremely bad. Given the statistics of random chance, more Canadians should have gone into theatres showing **Goldenrod** than actually went. Famous Players re-released the film almost immediately, unable to accept the bad results of the first release. The results were just as bad the second time around. Ed.*

Another of Herberman's pet peeves involves producers who, in spite of everything, do manage to make money on their pictures, but who then proceed to rip off their investors. "The investors," he says, "in some cases never get a dime back on the picture, even when the picture has earned money.

"This may sound like a contradiction – as a matter of fact perhaps it is a bit of a contradiction, but producers generally do not worry too much about the realities of life;



A Canadian feature distributed by Ambassador: **Shoot** by Harvey Hart

they are primarily interested in their production. But in many cases producers, after a picture has been made, and money starts to come in, suddenly realize there is a different side to this business.

"There've been a couple of cases where rip-offs to investors have meant a couple of hundred thousand dollars."

After what he's seen happening, Herberman has suggested to the CFDC that to protect investors, it should itself be directly involved in the handling of revenue generated by each film which applies to it for Canadian-content certification. The distributor would send money earned by a film to the CFDC, who would have a list of all the investors, and it would then dispense the funds to investors and producers.

As things are now, Herberman has encountered several potential investors who have decided to stop investing in Canadian features. "They can't even get reports from some of the producers. They haven't got a clue in the world if they have any money coming to them."

•

Len Herberman has been in the film business since 1948, when he began with Columbia Pictures in Canada. Until four years ago, he was general sales manager for International Films, which was when Nat Taylor and Associates sold out to American interests.

"It was a little strange for me," he recalls, "when I found out that I had to start reporting to people in the United States. I had never operated this way because practically my whole career, in this business, had been working for Canadian companies, and it is a different operation. We have far more leeway from a standpoint of distribution, advertising, and so on, and I couldn't get accustomed to having to report to, or get permission from, people in the States, to do what I thought we knew how to do."

"So that was basically the reason for resigning from International Films. I felt strongly about it, and decided to try and start my own company, which I did."

Having established his own company – he now has offices in Montreal, St. John, Winnipeg and Calgary, as well as the Toronto head office – there has never been a question, however, of working independently of the American distribution chains in Canada.

"Now, don't misunderstand me," he remarks. "I have nothing against American companies. I love 'em, I'm a

member of their association, I don't look upon them as monsters, as ogres."

Nonetheless, it does bother him that the National Film Board distributes its films in theatres in Canada through an American distributor, Columbia Pictures (as it has since 1939, according to an NFB spokesman in Toronto). "That has bothered me, I must admit... I find it unbelievable."

It also bothers him that no airline in Canada, as far as he knows, shows Canadian films. The reason, Herberman says, is that airlines have booking arrangements with companies in the United States.

At the time of his interview with **Cinema Canada** Herberman was preparing to talk it over with Inflight, a New York booking company, and with airlines in Canada.

"If it has to be done through Inflight, I'm all for it, but I would like these people to be aware that there are Canadian pictures on the market."

"You'd be amazed," Herberman says, "at the dollars and cents that can be earned on the airlines."

In general, Herberman's feeling about American control over feature film distribution outlets in Canada is expressed in the fact that he belongs to both the major distributors' associations in Canada. On the one hand he belongs to the Canadian Motion Picture Distributors Association which, its name notwithstanding, is dominated by American distributors such as Columbia Pictures, Metro-Goldwyn-Mayer and Warner Brothers. On the other hand he also belongs to the Association of Independent and Canadian-Owned Motion Picture Distributors, which is made up solely of Canadian distributors.

Because he belongs to both associations, Herberman has at times been labelled a fence-sitter, but he rejects the label. He's a moderate, he says, who happens to disagree with what he describes as the radical outlook expressed by Sandra Gathercole and the Council of Canadian Filmmakers on the development of the feature industry in Canada.

"I am not a fence-sitter. I have very definite ideas. It's just that I disagree with Sandra Gathercole's outlook because she, as I understand it, says 'we're here, we have the talent, we have the ability, we have the money; who needs outside interference? Let's get rid of them, let's do it ourselves, and to make sure we do it successfully, we should pass legislation to say the theatres have to do this, the distributors have to do this...'"

"That isn't how any industry is formed," Herberman comments. "Certainly, there should be government assistance, and there should be legislation to help the Canadian filmmakers. But not to show American films – is that going to help the Canadian filmmaker?"

"I think that competition has got to be good for the industry. I think a maturity for our screenwriters, producers, directors, will only come about if they are forced into competition with their counterparts around the world. It's the only way. Otherwise we'll never be accepted as an industry around the world."

Herberman has never met Gathercole, but he would like to. "One of these days I'd like to meet her, really. I can't conceive that she really feels this way about so many different things. I would like the opportunity of someday talking to her."

In the meantime, the future for the kind of commercially successful Canadian films he wants to see made, and distributed around the world, looks promising to Len Herberman. Canadian pictures, he says, are getting better. "I'm surviving, it's true, but certainly not on the revenues that are being produced, to this point at any event, in Canadian film. But you can see it – picture after picture, they're getting better and better all the time." □

biting into the big apple

If your film is in the can and you've begun to worry about distribution, this article is not for you. The only way to insure good distribution – if indeed, one can ever insure such a thing – is before the shoot: by asking the right questions, and doing some careful planning. *Construct your film with the audience in mind.* Or so says Phil Jackson after a stint of research and reflection.



Phil Jackson lending support to Dave Lorriman

by Philip Jackson

At this time a year ago, New York City hosted a 16 mm film distribution conference aimed at the independent filmmaker. Being a partner in an embryonic film production firm (Jackson-Lorriman Films) I attended that conference at a time when establishing a solid distribution base – for our own future security – was the primary problem on my mind. The topics included finding a distributor, understanding a contract, starting self-distribution, and promoting yourself and your films.

Since then, I have had both successful and unpleasant experiences in seeking gainful non-theatrical distribution for our “educational” films as well as peddling our wares to Canadian television.

In addition, we carried out a “trends” survey of 109 Canadian and American non-theatrical distributors, hoping to understand what “kind” of film (content and form) would elicit substantial commercial distribution.

The following conclusions seem to hold true in all three instances.

Defining a market

The non-theatrical film market, primarily an educational-instructional market, is relatively new and changing, which means that it is not fully developed and therefore difficult to predict. It demands that the producer and distributor *create* markets as well as simply tapping existing ones.

Whatever the situation, responding to or creating a market entails making a film that fills a need, and is of a format useful to the potential buyer. Simply accommodating those two considerations in your film is as creatively demanding and important as any other aspect of filmmaking. It should be obvious that the marketing of a film should be considered before and not after the film is made, but we're always doing it the other way around. Right?

In identifying potential markets, consider the following points:

Be aware of trends, but never take them too seriously. The important thing is to talk to people. Talk to those who will use your film(s): the educational buyers, librarians, A.V. personnel, government institutions, etc. Find out what films are booked often, or ignored. Where is there an unfilled demand? Screen existing films on the subject you want to deal with. Where do they fall flat? What are the users' complaints?

Understand the customers' concerns. They *don't care* about your costs, only the value of your film to them.

Talk to distributors about their needs – not just one distributor, but several. Many educational distributors are involved in “seminar sessions”, in which the educators are educated on the use of films and visual aids – here a distributor concentrates on adapting films to one or more curricula. If you show interest in discussing these things, a distributor will be more than prepared to give you advice on making a marketable film.

Educational and entertainment films are no longer considered mutually exclusive. You may be surprised at the range of situations in which a specific film can be made useful. Generally distributors will want a film that has more than one marketable application.

Non-theatrical shorts tend to depend almost exclusively on sales as opposed to rentals for income. (This may change somewhat as both Canada and the U.S. are adapting to cut-backs in educational spending.) When an educational film goes into distribution, it normally takes about two and a half years to peak in sales over a five to seven-year period. To sell 75 prints of a film in Canada and 500 in the U.S. over five years is considered fairly good. This also indicates the overbearing importance of the U.S. market.

One major source of frustration for the non-theatrical film producer is the remoteness of the groups who put up the money for production and those who handle distribution. From the lack of communication between initial capital and film income stems much of the general disunity in this sector of the industry.

It is argued that domestic consumption is insufficient to support serious non-theatrical production in Canada. Hence, the tendency of the free-lance filmmaker to fall upon government-supported institutions, ranging from arts councils, ministries of education, health and welfare, etc., to the CBC. This means that they are producing films for people whose criteria for investment are other than commercial criteria.

That this is good, bad, necessary or not is another matter – the point is that this is the context in which non-theatrical films are made. The result being that the filmmaker often doesn't care about commercial eventualities as long as he or she gets production money.

Production contract liens on distribution

However, should you find yourself making film(s) for such an institution, you should carefully consider what bearing the production contract will have on your freedom to distribute the finished film.

For instance, many new independents get their first break when one or another department in the CBC puts up money for a short film, possibly as a special subject, or a filler film. Some departments will hand you a standard contract that is solely concerned with Canadian television rights, leaving you international non-theatrical rights. Others will hand you a contract that is so cluttered with stipulations about distribution rights that it effectively blocks any possibility of substantial distribution beyond its intended use at the CBC, the result being that neither party will see further income from a potentially commercial film.

In the latter case, when one or a few short films are the subject of such a contract, it is likely that CBC never had any serious intention of distributing these films. It is also likely that the rights they are blocking will in no manner compete with their own employment of these materials. Generally most distribution clauses will not be protecting any of the producer's (CBC's) interests. They'll be there, rather, because the contract you signed for financing the production of a short film is the same contract that would be given the producer of a major half-hour series. Many of the clauses therein are redundant for you and the CBC in your production context.

There are two things to realize. First, just because you are handed a contract form doesn't mean you must sign "as is" or go back to driving a cab. With a bit of patience and a couple of extra visits with the contractors (the CBC), you will find that they are generally quite prepared to write up a contract that will accommodate the reality of your particular situation. But it's up to you to make that move.

The second point is that when you produce a film for the CBC or any of the other institutions mentioned earlier and are in a position to keep certain distribution rights, consider how to keep your film attractive to the outside markets while making it within the context of your contractor's particular needs. It may sound like obvious advice yet it is true that, when money is put up front for production, many independents are incapable of seeing past the face of that first money, and thereby lose potential income, exposure and financial credibility in non-theatrical distribution.

The Ideal Film

A number of months ago, a magazine compiled the results of a readers' survey, the object being to determine the Ca-

nadian vision of the ideal man and woman. The results turned out to be moderately functional Ken and Barbie dolls. The article dominated coffee break and bus stop debates for weeks, with the apparent consensus being that nobody was particularly fond of Ken or Barbie, although they probably correctly reflected an average of preferences.

By the same token, an attempt to assimilate data on the ideal commercial non-theatrical film will probably accurately reflect the average, giving you a moderately commercial film that no one in particular will be tremendously fond of. Try asking 10 distributors what the ideal commercial film is; you will walk away being sure of very much less than when you started.

Nonetheless, I have tried to compile such a model film. Between the information given at the New York seminar and our own company's survey of American and Canadian non-theatrical distributors, here is the theoretical prototype for the ideally commercial educational film.

Content: The majority of distributors have recently been tending towards curriculum-oriented material, where the subject matter and film purpose are clearly defined and understood. The 3 Rs syndrome has hit educational film buyers badly. As one major distributor wrote me: "Purchasers of A.V. materials have grown conservative these past few years, and any film of doubtful curriculum use is not likely to be used by them."

This was a common sentiment among distributors contacted.

The first need is for a clearly defined subject matter and purpose, a film either documentary or instructional that is oriented towards the curricula that are common to the largest number of educational situations.

For maximum usage, the film would probably be aimed at an upper high school-early university level. An educational buyer will generally give first priority to a film with cross-curricular possibilities. For instance, a film intended as a historical study of a city or region may be structured so as to include or preclude its possible use as an item on urban geography. It is simply a question of the buyers getting maximum mileage out of their dollar.

There's always some unfilled demand; seek it out. There's no use doing what's already been covered by every other independent. "If I get handed one more film showing an artist at work, I'll kill someone!" shouted one educational buyer for a brief but refreshing break in an otherwise monotonous lecture on an educator's needs.

Form: The average class period dictates the length of the viable film. The teacher or professor will require time to speak on the subject as well as to figure out how to run the projector. Distributors were fairly consistent regarding the duration of a class-oriented film. Preferably no shorter than ten minutes and not in excess of 25 minutes. (One distributor really had it figured out: "The film, ideally, would be between 11 and 14 minutes long.") A film of longer duration is clumsy for the user; a film of shorter duration is not only clumsy (a four-minute film will take as long to set up and rewind as it will to show), but its dollar return to the distributor is low as it costs him or her almost as much to promote and sell a four-minute film as it will to sell a 15-minute film. Price, unfortunately, is often calculated on a "per minute" basis. Therefore the profit motive to the distributor is low, and you start with two handicaps.

A distributor will generally give prominent treatment to a film series as there is a considerable economy of scale in selling a film package. If the component parts of the series have a multi-curricular application, you're rolling.

The educational buyer has come to expect craftsmanship; the film should be "clean" (uncluttered). Despite the conservative tendencies in film content, its form should be ex-

pressive, capable of demanding your audience's interest. If all this is true the commercially ideal non-theatrical film project would be:

- (1) A series of
- (2) 15-minute,
- (3) curriculum-oriented
- (4) films with multiple curricular possibilities that
- (5) make clear points or have a tangible purpose
- (6) in an interesting manner that is aimed at
- (7) the American market.

Now that you've seen it, ignore it.

Distribution, the first decision

Once you have a film to sell, you will have to decide between taking on distribution yourself, or having a professional distributor handle your film. Depending on your circumstances, good arguments can be made for both courses – although, more often than not, the independent with one or two films will find that self-distribution is self-defeating.

The most obvious advantage of using professional distributors is that they already have the existing mechanisms to handle your film, and the marketing knowledge that goes with them. They represent a great liberation of your time; trying to make films and distribute them at the same time is a hassle most filmmakers would rather do without.

The Distributor

When a distributor has decided that he or she is interested in handling your film, assure yourself of two things: One, make sure the distributor's interest in your film extends beyond simply sticking another title in their catalog. Two, get a reasonable contract.

Most inexperienced independents are solely concerned with royalties and advances, not (as they should be) with what the distributor will actually do with their film. Include in your contract some clause relating to the distributor's efforts to promote your film. Otherwise, you may find you are the victim of "grapeshot mentality". This sometimes happens with larger companies where your film is lost among a myriad of titles that are sent out in a Sears-Roebuck type of catalogue. Somewhere, some films are going to hit their mark, but there's no reason one of them should be yours.

Ask what a distributor will do in the way of pushing your film – for instance, with pamphlets, mailings, tying it into an educational curriculum, making it available at screenings, festivals, etc. Look at the other films they handle and ask how your film will fit into their collection.

Find a distributor whose "style" matches your film.

Contracts With Distributors

A good contract must, first, anticipate difficulties, and then be a basis for their resolution. A contract should be direct and straightforward. If it isn't, you're asking for trouble.

The payment schedule should be specific. It should be very clear in defining what qualifies as distributor's expenses. That, more than anything else, is where people find they are getting hurt.

Who pays for the interneg? Maintain the right to check the distributor's books in regard to your film. Peg the dollar values mentioned in the contract to a specific exchange rate. Set minimum rental and sales fees, or a fixed return coming to you per print sold.

Generally the royalties you will receive for print sales are 20% to 25%, occasionally stretching to a hefty 30 or 35%. On a TV sale, you may receive 40% and occasionally 50% of rental price.

Make sure that rights in all other media and formats are covered. This includes TV rentals, video cassette sales, super-8 reduction prints, etc. Also have a clause inserted that insures reasonable-quality release prints.

It is possible that a distributor may try to throw in a clause giving him/her first choice to contract for distribution of all your future productions. The danger inherent to this kind of situation should be obvious and very few distributors will insist on maintaining such a clause.

Don't be so desperate for exposure that you overlook these considerations. Many distributors are quite prepared to negotiate, and there is an increasing tendency towards flexibility in contract situations with non-theatrical distributors.

No audience owes it to you to love your film, but if it will sell, it's worth fighting for your fair share.

Doing It Yourself

Self-distribution is a viable alternative to outside professional distribution under certain circumstances. For my own purposes, I have found that TV sales have a large enough return to justify the time spent seeking them, whereas non-theatrical distribution requires setting up a mechanism that is not commercially viable for our relatively low volume of marketable material.

Trying to distribute your own film will require a massive amount of time, some money, and, most of all, the psychological preparedness to make the kind of commitment required.

Putting your own film into distribution requires establishing a distribution mechanism that takes time to gain momentum. You have to be able to eat during this time lag.

Self-distribution is only recommended when you have a number of films to market, as it will cost you about as much to set up a mechanism to distribute one film as it will to distribute several. It is unlikely that the returns on one or two films (even if you are quite successful), will justify the time and money you put into distribution. There is one exception to this: the case of a film that is aimed at a highly specialized market, which is more easy to locate and predict.

In either case, here are a few points about self-distribution that should be useful if you are starting from ground zero.

The system that generally gets the most response is direct mailing. This will require your printing up a few hundred descriptive brochures. These brochures will have to describe the film in a clear concise manner. It should include parts of any reviews of the film, professional endorsements of your movie and, possibly, some propaganda on yourself. Most important, you should include suggested uses of the film. Think about that carefully; use your imagination. It may be your key to a good response. You will, of course, include sale and rental costs with instructions for ordering the film.

Your next step will be to prepare the mailings. Your best bet here is to get hold of mailing lists (see Mailing Lists in the Yellow Pages). Get the addresses of film libraries, relevant special interest groups, A.V. personnel, government institutions, educational institutions, etc. These addresses can be supplied on gummed labels. Get a postage meter, and you're off.

Then one morning you might get a response! After the initial shock has worn off, use the responding addresses to compile your own mailing and follow-up lists for future reference.

You will be asked to send out preview prints (the question of when to send or fail to send previews is the subject of eternal concern). You will have to have accurate print records, purchase agreements, overdue notices, preview forms,

preview print insurance, billings, follow-up billings, accurate accounts receivable and payable, with a filing system to match.

Get professionals to set up your books and filing systems *before* you have the opportunity to make an inextricable mess of things. Have access to a lawyer and accountant.

Self-Assertion

Whether you or a distributor are handling your films, you should be consistently pushing yourself and your work. Enter festivals for the exposure if not the awards. Try to have the newsletters of relevant organizations cover your film(s). Time this with your release; don't be premature. Talk to magazine editors; get on local TV or radio if you have a "socially relevant" film. Many film, media, and instructional periodicals review non-theatrical films. Push yourself; no one's going to give you a free ride.

The services of lawyers, accountants and other people on the business end of things are important. While they may seem beyond your immediate financial resources, not having their assistance at the time of contract negotiations could cost you more. The payoff of such professional assistance can be immediate and dramatic. Having a lawyer and accountant behind you not only makes contracts easier and safer, but adds to your business credibility - that's important. □

References

- (1) **Motion Pictures and the Arts in Canada (The business and the law).** Garth H. Drabinsky, McGraw Hill Ryerson Ltd. (Specifically for theatrical film, but legal and contract principles are useful.)
- (2) **Non-Theatrical Film Distributors, Sales Service Policies.** Carol A. Emmens (Ed.), Educational Film Library Association, available from Educational Film Library Association, Inc., 17 West 60th St., New York, N.Y. (\$7.00). (Lists distributors on continent; slightly outdated, but addresses are very useful.)
- (3) **Directory of U.S. Gov't Audiovisual Personnel** (5th Edition). Available from Order Section, National Audiovisual Center (GSA), Washington, D.C. 20409 (\$3.00; make cheques payable to: National Archives Trust Fund). Good for mailing lists.
- (4) **Hope Reports A.V. - USA ('73-'74) (Vol. 1), Hope Reports Education & Media ('73-'74).** Write Hope Reports, Inc., 919 South Winton Road, Rochester, New York 14618. Extensive and intensive market reports and industry statistics. Expensive.

Communication 140

I MEAN, it IS an interesting film. I just CAN'T think of how it could be USED in an educational situation. You must bear the Market in mind...

Yes, yes. I understand. I WANT to make a movie for the MARKET. anything that will sell... really. Tell me, what does...

I MEAN, THE EDUCATIONAL DOLLAR IS VERY TIGHT THESE DAYS, IF YOU CAN'T GIVE THE BUYER what HE wants HE won't BUY. What you should do is make films that FILL A NEED!

I WANT TO, ANYTHING COMMERCIAL... I can say the word without choking. I LIKE the word COMMERCIAL! (see, I said it again) TELL ME, WHAT will sell? what do YOU NEED?

Film-MAKERS so RARELY THINK about Markets, so long as they finish their film... It doesn't Matter if no one BUYS it...

IF ONLY THE FILM-MAKER would COMMUNICATE with the distributor... there are so many films that would sell, but no one listens...

...But no. You keep on bringing in these ARTISTIC or PERSONAL films.

I Know, I Know. I will make commercial film. PLEASE... PLEASE tell me what you will buy... What is a saleable film? where is the MARKET?

I DO. JUST TELL ME where the MARKET LIES. Can't you hear? I WANT TO MAKE FILMS FOR THE MARKET! Won't you tell me...?

But I... oh god! oh god... oh god... help...

©COPYRIGHT 1976 G. Philip Jackson



Odeon Theatres

FACE
OFF

Where
people-
pleasers
play.

Showing films
from around
the world to
Canadian
audiences
for 35 years.

the offering

spring
rain

THE
CLOWN
MURDERS

SHADOW
OF THE
HAWK

225 CONSUMERS ROAD
WILLOWDALE, ONTARIO
M2J 4G9



how to write a television series

by Peter Bryant

Just out of school and heading for the big time? Tired of working like a dog for nothing in the Canadian film industry? Peter Bryant offers the formula for fame, fortune and leisure in our time.

Television writers usually pull in enough beer money if they are lucky and can get work, but the real loot is made by writing a concept, and seeing it developed into a series that runs forever. And then goes into re-runs, second runs, third runs, daytime syndication and the foreign market. By the time the series goes on the air in the morning in Zambia it has generated enough money back to the owner to get New York out of debt and pay for the Olympics.

The concept, of course, is developed by other writers. After writing a script or two for the initial season you never need be involved in the series again, unless it is to develop what is known as a "spinoff" which is a series begot by another series. For example the *Mary Tyler Moore* show begat *Rhoda* and *Phyllis*. But *Rhoda* itself can beget *Rhoda's* sister *Brenda*. *Brenda* in turn, can beget *Brenda's* roommate, *Sandra*, who in turn can beget her sister, *Diana*. While *Phyllis* can beget *Sheila*, *Dora*, *Fredricka* and *Selma*. A truly great series can move along like *the Book of Genesis*.

The first thing you need when writing a series concept is a "format." You can try something new, unique, and different, or you can try the tried and true. If you opt for the former don't call us, we'll call you. If you select the latter, the path is made easy.

Join the crowd and imitate what has gone before: "Yea and they shall be alike for each generation." Choose a format that is already in existence and make it your own.

The most used, and therefore successful, format used today is the cop show. It is also the easiest to develop. Simply learn and follow the necessary steps and rules for cop shows.

Step 1. The protagonist must be eccentric and different.

Step 2. His name and ethnic background must be eccentric.

Step 3. He must have eccentric habits and characteristics.

Step 4. Secondary characters must also be eccentric.

Step 5. He must have an eccentric habitat.

Not all series follow these five rules. However, the more 'eccentric' the program the more successful. For our purposes, eccentricity is defined as different from other cops in television cop shows. It has no relation to life.

Examples



Show	Hero	Ethnic b.g.	Habit/characteristic	Trait
<i>Kojak</i>	Kojak	Greek	lollipops/bald	gruff
<i>Baretta</i>	Baretta	Italian	bird/short	smartass
<i>Colombo</i>	Colombo	Italian	cigars/sloppy	confused
<i>Banacek</i>	Banacek	Polish	well dressed	sophisticate
<i>Cannon</i>	Cannon	WASP	fat	kind
<i>Longstreet</i>	Longstreet	WASP	blind/dog	nice guy

Notice that the name of the hero is also the name of the show. This simplifies the work considerably. It is no use making the character traits or characteristics too complex. Do not complicate your concept with too many. Usually one or two are enough. Below are examples from successful series. Choose two for your format, or if adventurous add one of your own.

Examples



Personality traits	Physical characteristics
gruff	fat
confused	scruffy
smartass	blind
lazy	crippled
rebellious	deep voice
cowardly	female
kind	talks funny

Practice for your format by arranging which trait is suitable with which characteristic. Your concept will fall down if you put the wrong trait with the wrong characteristic. Example: Would a blind cop also be a smartass?

Do not choose two contradicting traits for your character.

Clever writers use interesting foils. The secondary characters can be made eccentric in their own way. Below are some examples of successful foils.

Examples

partner
secretary
relative
animal
servant
wife

Sometimes a series can live or die on habitat alone. Here is a list of examples. These are taken from successful series with one exception. If you spot the exception you may use it for your own series.

Examples

sleazy apartment
houseboat
office
Hawaii
beat-up car
Boeing 747

We now have all the information to develop a concept. To illustrate how simple this is, a totally new series concept is introduced here for you.

Show	Hero	Ethnic b.g.	Habit/characteristic	Trait
<i>RAMON!</i>	Ramon	Puerto Rican	one-armed	sad

Notice we have improved on most series by the simple addition of the exclamation mark. Already the series promises drama and action. Notice how one significant *detail* "punches up" the idea. Our ethnic b.g. is a good choice. There are no P.R. detectives, but *Chico and the Man* tells us this is an acceptable area.

We must now add *color* to character.

1. He loves music and baseball. Torn between being a concert violinist and a ball player, a savage accident deprives him of both options. He becomes a cop.
2. He has an *aura of sadness* about him. This is motivated by his unfulfilled dreams of being a ballplayer/violinist.
3. He lives in the ghetto with a large P.R. family, composed of baseball-loving, hearty father, wise earthy mother, rebel young brother, beautiful sister, cute kid brother.

Notice that we reconcile seemingly contradictory traits; he is a man of culture (music) and action (baseball). This is daring, but gives us *real depth*. We also introduce a character trait (sadness) never used before!

The secondary characters through our *effective coloration* generate material for story ideas and angles.

Examples

Young brother gets mixed up in a) dope b) militants c) CIA.
Beautiful sister gets mixed up with a) mobster b) film producer

Now we write the outline presenting the concept. This is not as difficult as it sounds. We weave all of our material together by following the five 'eccentric' rules, which show that our series is fresh and original. We begin with Ramon's accident, which motivates his sadness and his becoming a cop.

In writing the outline use *key* words. Some examples below.

Examples

exciting
daring
fresh
dynamic
amazing

It is also wise to use some *unusual key words* that give your concept uniqueness. Some unusual key words for *RAMON!* are given:

Examples

vengeful
Latin
hot-tempered
saddened
wizened
voluptuous (sister)



These will make your outline *zing*. It is not absolutely necessary for Ramon to be a cop; he could be an insurance agent, bondsman, private eye, skip tracer, or any number of related professions, as long as he comes in contact with criminals and gets to carry a piece.

Along with the outline, suggest six plot episodes. The first should deal with Ramon's accident, the second could deal with how he tracks down the criminals responsible. If you are smart you could propose episodes 1 and 2 back to back as a television movie. Episode 3 should concern a family member so we realize the potential in this area. Episode 4 could be the tried and true plot of the returning veteran who shoots it out with the police while thinking they are the enemy. This has been used in many series, however you can add a *twist* by any of the following: the veteran is a) a coward, b) an anti-war veteran, c) a Puerto Rican, d) sister's boyfriend, e) homosexual. Note: a, b, e, are combinable, but not with c. Episode 5 can be a human interest story: a) prostitute has a heart of gold, b) kindly old counterfeiter, c) young kid gets straightened out, d) partner has drinking problem. Contrast this with episode 6, a potboiler with plenty of action.

All of your episodes should have dynamic, intriguing titles. Use poetic titles of another era, or upbeat one-liners.

Examples

A fallen sparrow on heartbreak street
Over the high side
Firefight
Old man in snow
A last sweet caress
Wrong target



Titles usually suggest story lines. "Old man in snow" could be a clever title about heroin, or about a poor wino. One of the insider tricks of the business is to mix the words in the title around, so that you get "a last sweet target" which suggests a completely different story.

A final piece of advice. Old television writers never die, they become producers. Copyright all the characters; in a year or two we can spin off Ramon's younger brother. □



PRESS RELEASES

December 29

Telegram sent to The Hon. Jack S. Cullen, Minister of Manpower and Immigration, by Donald Parrish, president of ACTRA

"For many years ACTRA has urged your department to establish regulations governing the entry of foreign professional performers in a manner that would correspond to the entry of Canadian performers to the United States and the United Kingdom. US and UK entry restrictions have resulted in Canadian performers being virtually locked in Canada while the door into Canada is wide open to foreign performers..."

January 4

ACTRA Press Release

National ACTRA is 14 years old this month, and for the first time in its history a negotiated agreement has been rejected by the membership... The agreement for performers in CBC television has been rejected by the membership...

...There is no doubt that the television performers' agreement has been rejected by the membership because of the CBC's refusal to include in the agreement any procedure which would regulate engagement of non-Canadian performers. The members of ACTRA have been concerned that use of foreign performers in leading roles in Canadian television dramas and the use of foreign variety performers has been increasing considerably in recent years...

Three foreign nationals (Ian Cuthbertson, Nehemiah Persoff and Melvyn Douglas), were to begin produc-

tion in CBC dramas in this month alone. This illustrates ACTRA's concern with the escalation of use of foreign performers. If the CBC has used an average of less than ten foreign actors a year in the past three years, three foreign actors in one month is an increase of close to 300%.

It should be pointed out that none of the productions for which the CBC intended to import these performers were co-productions. If there were a co-production arrangement, ACTRA's attitude would be different.

The CBC's apparent belief that it needs to use foreign actors in order to gain sales outside of Canada does not bear examination. The CBC's sales abroad are primarily of programs which are very definitely Canadian. For instance, the *Beachcombers* series has been sold extensively abroad; *Emily Carr* and *Lucy Maud Montgomery - The Road to Green Gables* have recently been sold to the U.K. and Europe. The CBC has been, until recently, almost completely unsuccessful in selling programs to U.S. commercial networks or stations. The Corporation gave great publicity recently to its first sale of a series in that market. *King of Kensington*, a very definitely Canadian series, starring Canadians, has been sold to the U.S. None of the CBC drama productions for which the CBC imported American performers have been seen on U.S. television.

The CBC's first responsibility under the Broadcasting Act is to be "a national broadcasting service that is predominantly Canadian in content and character". On this issue, and on others, ACTRA believes that the CBC has lost sight of its purpose and has lost its way.

January 12

Joint Statement issued by ACTRA and the CBC

The CBC and ACTRA jointly announced today that an understanding has been reached on the casting of foreign performers in Drama and

Variety productions on the CBC Television Network. ACTRA agreed that it would issue the necessary work permits in order that the production of *The Making of the President* would proceed. The CBC agreed that plans for a co-production of *The Great Detective* would not be proceeded with and that the rescheduling of this program as a purely CBC production would be considered in the future based on the understanding that has been reached.

The understanding was reached following weekend meetings which began Friday night between CBC president Al Johnson and Don MacPherson, vice-president and general manager, English Services Division, and the national executive of ACTRA, led by ACTRA national president Donald R. Parrish.

At yesterday's meeting the CBC reviewed and articulated the CBC's casting policies and announced the formulation of a system of prior examination and review of all hiring of foreign performers.

The CBC and ACTRA also agreed that regular discussions will be held concerning CBC programming plans, including the application of CBC policies with respect to the future casting of foreign performers.

Mr. Johnson said that he was pleased that an agreement had been reached. "CBC has a great deal of sympathy with ACTRA on this matter," he said. "Actually their objective is no different than our own and that is to ensure the fullest and most creative use of Canadian talent by the CBC."

Mr. Johnson said the weekend discussion had revealed several other areas of concern but he was confident that these could be solved through a better working relationship.

Don MacPherson said that senior ESD management has offered to meet on a regular basis with ACTRA representatives. "There are no two organizations that need each other more, and an attempt will be made immediately to solve all existing problems."

ACTRA president Don Parrish said that "ACTRA intends to take advantage of the projected regular meetings with the CBC to ensure that the understandings reached at this meeting on co-operation on the matter of foreign performers will be applied as a normal and continuing practice."

the battle over foreigners

The ACTRA-CBC affair highlights the contradictions of an industry which wants to develop rapidly and find a place in the world market, all the while retaining that character which sets it apart. Some press releases set the scene for Stephen Chesley to sum up the situation. *Cinema Canada* then asked for some more personal comment, first from four people directly concerned, and then from the executive directors of the two most active pressure groups in the Canadian film industry.

'Twas the season to be jolly and friendly to one's fellow man, but ACTRA decided otherwise. A full confrontation over a clause in a new contract between the union and the CBC caused one show to be cancelled, another to be shelved, another to be possibly cancelled, several others to be put in jeopardy – and all this in CBC drama and variety. OECA only felt a sting, and CTV walked away unscathed.

On December 23, four foreign actors were denied 'work permits' by ACTRA to appear in CBC drama shows, and ACTRA was urging rejection of a new contract just concluded with the CBC for TV performers. Nehemiah Persoff and Melvyn Douglas were to play two old Jewish men in Morley Torgov's *The Making of the President 1944*; Maggie Smith was to be in a secondary role in a play written by her husband, Beverley Nichols, called *Miss Sugar Plum* (Nichols had written it with Jackie Burroughs in mind as star); British actor Ian Cuthbertson had been hired for the lead in a two-year-old project, *The Great Detective*, partly as insurance for British and foreign sales of what was planned to be a series.

ACTRA had raised a furor over CBC's casting of Kathleen Widdoes in the role of Canadian heroine Nellie McClung earlier this year when Kate Reid and other Canadians weren't available; the show was rescheduled for November and shot with Reid. Now ACTRA moved again, threatening to pull all their members out of the productions in question; arguing for a clause in the new contract giving ACTRA veto power over which foreigners would be used in CBC drama and who would not be; called upon the US and Britain to ease entry for Canadians or for Manpower and Immigration Minister Jack Cullen to enforce the same rigid restrictions on foreign performers' access to Canada as the US and England employ; castigated the CBC for the implica-

tion that Canadian actors are inferior to foreign talent. To cite one example ACTRA used of closed US "open" borders, comedienne Barbara Hamilton was refused border entry to appear as a regular on an MTM (Mary Tyler Moore Company) sitcom.

The Toronto Branch, comprising 2900 of ACTRA's national membership of 5000, was urged by the rank and file to reject the contract just concluded with the CBC. Only 700 members voted, and the contract was rejected on January 4.

Between December 23 and January 4, meetings between CBC brass and ACTRA brass failed to overcome the deadlock. CBC said that each needed the other but the corporation would not give up full discretion in casting.

The ACTRA 'work permit' is not legal, of course. It is only a threat to pull its members out of any production that it deems unfair. ACTRA stated that it hadn't been informed of any foreigners until it saw the cast lists; CBC casting head – and contract negotiator – Muriel Sherrin denied the allegation, saying she or her reps phoned and wrote ACTRA about every decision to use a foreigner. CBC Drama head John Hirsch claimed that of 2800 roles in three years, only twenty-eight had gone to foreigners; agreed, said ACTRA, but we're worried about the current escalation, as there have been too many lately. And they're all leads, relegating Canadians to an inferior position.

Drama production was threatened with a complete shutdown. Smith's project was shelved when she backed out on December 28. Cuthbertson's show is also shelved, indefinitely (plans are to revive it as an official co-production, an arrangement ACTRA would not challenge).

By the new year ACTRA, facing adverse press even from nationalist sympathizers, tried to put the issue in a context of bad CBC management overall. Trouble spread to the Variety department, also under siege, with threats against

The Wolfman Jack Show. Wolfman is an ACTRA member, and Douglas has kept his membership up to date since first working here years ago. Persoff has appeared in countless CBC shows, and recently finished filming a feature in Ontario in November, titled **Deadly Harvest**.

Which brings in the other players. No mention was ever made of CTV variety, where US stars are legion, or of Canadian features where Canadian leads are in the minority, or of CFDC complicity in allowing foreigners to have so many of the roles in "Canadian" movies, especially recently. ACTRA sidestepped the issue by saying that CBC was where the battle must begin; Drama and Variety were the targets.

Also mentioned in passing as candidates for exclusion were Canadians who had emigrated, such as Donnelly Rhodes, Stu Gillard, Henry Beckman, John Vernon etc. ACTRA wanted them classed with foreigners, even though they work here often, too.

The day the membership rejected the CBC contract, it approved a similar one for performers at CTV (!) and writers ratified both CBC and CTV contracts.

By the end of the first week in January, CBC added President Al Johnson to English Services head Don MacPherson as the negotiating team; the ACTRA team was headed by President Donald Parrish. By the 11th the dispute was settled. Douglas and Persoff are to come in; the Cuthbertson show may be revived. Both sides will talk (especially since negotiations for a new contract begin in late winter). ACTRA was publicly given a right it already had: to be informed of foreign casting decisions.

The result? A stand-off, resulting in the joint understanding which is printed on page 36.

The fundamental questions remain unresolved. And **Cinema Canada** requested opinions about the situation from several individuals.

Stephen Chesley

Donald MacPherson



To build a strong Canadian identity in our program schedules, the CBC needs the support of Canadian performers. Similarly, to gain national and international exposure, Canadian performers need the CBC – the largest user of Canadian talent in Canada.

That is what makes the situation that developed at the turn of the new year, when the performers' union, ACTRA, refused work permits to international performers cast by the Corporation, so very important to both parties. I am happy that we were able to work out a solution as announced jointly by ACTRA and ourselves on January 10.

If the need for each other is as great as I personally believe, and I know the Corporation believes, then it is important that both parties work hard to achieve what after all should be a common objective.

Just as a matter of policy and practice, the Corporation has always predominantly engaged Canadian performers. In

the television drama department alone over the last three years, we have employed 2800 actors and only 28 were foreign nationals. That is only one per cent and the CBC is proud of that track record.

However, from time to time, our programmers may be looking for a specific talent that is either not available in Canada or not available at the time facilities are available. Producers at such times feel they are justified to dip into the international talent market, and management supports this action if proper internal thought has gone into the decision and the exception does not become the rule.

The CBC believes that it must have the right to make all of the artistic and editorial decisions regarding its programming, including the casting. That point is not open to discussion or negotiation.

The Corporation, however, is against any restrictions on Canadian talent performing anywhere in the world, and is in sympathy with ACTRA members who are stopped from entering the US or UK to work. We have offered to join with ACTRA and others affected, to see what can be done to ensure an open-door policy. It is an industry problem, and the approach for fighting such barriers should be on an industry basis.

Donald MacPherson

**Vice-President and General Manager
English Services Division. CBC**

Jack Gray



ACTRA's concerns with the CBC go far beyond the minor problem of the importation of foreign actors. Indeed, this is really only a symptom of the real issue, which is the kind of programs the CBC is producing.

In essence, ACTRA believes the CBC should concentrate on producing Canadian programs for Canadian audiences. Canada has never been deprived of American programs, nor of the talents of American performers. What we need from the CBC are different kinds of programs, programming that reflects the direct interests and concerns of Canada and Canadians.

Part of the CBC's problem stems from what it is currently required to do. The CBC, like the private broadcasters, is geared to selling advertising, and shapes most of its entertainment programs and program schedules to this end. Thus it seeks to build audiences for its Canadian programs by means of American programs, and in its own entertainment programming too often imitates American models.

One result of this is that a set of assumptions and attitudes grows up among producers. These take various forms, but an example will illustrate the problem.

A couple of years ago Morley Torgov wrote a delightful and funny book – *A Good Place to Come From* – about

growing up as a Jew in Sault St. Marie. The book won a Leacock medal for humor. The CBC is now making a one-hour television play based on one chapter in the book.

And how did the CBC treat that project?

- It got an American to adapt Torgov's original script.
- It got an American to direct the program.
- It imported two Americans to play the two principal leads.

ACTRA believes that a number of changes are needed at the CBC to ensure that its programming is Canadian:

- It needs more money for programming. Such additional money should be earmarked for direct program costs, and the CBC should, if necessary, use these funds for production by the private sector to avoid further enlarging its present cumbersome staff.

- The CBC should get out of merchandizing. That is, it should stop carrying advertising. This would allow the corporation to develop an entirely new approach to its mandate of serving Canada with Canadian programming.

- Above all, the CBC needs to change some of its attitudes and assumptions: to develop producers, directors, program planners, and program executives with attitudes and assumptions beginning with and geared to the Canadian audience, and to our own needs and expectations.

And just in case anyone thinks that ACTRA is crying "Wolf!", consider these facts:

- Radio has long been an area in which the CBC excelled.

- Radio drama has for 30 years been a principal training ground for Canadian actors and directors, as well as providing a relatively cheap method to help sustain the talent pool so desperately needed by television, film, and the stage.

- Radio is the most efficient, most flexible, and potentially most useful method to allow all areas of Canada - "the regions" - to participate in the creation of entertainment materials of many kinds, from drama through to satirical revue.

- Of a dollar spent on a radio drama about half - 50 cents - goes directly to talent. In television talent gets about five cents from a dollar of current program costs.

- In 1942-43 the CBC produced 106 radio dramas, the lowest figure for any year, until the present season.

- Here are the amounts spent on performers and writers in Radio Arts in the last three years. It should be noted that there were modest increases in the basic rates paid to performers and writers in each of these years:

1974-75 \$336,520

1975-76 \$224,220

1976-77 \$155,180

When the members of ACTRA ask themselves why this vital area of radio programming, which not only provides them with work but with a kind of work that enables them to participate in the entire entertainment industry in all parts of the country, is apparently being wiped out, they note with interest the remarks of the CBC's staff. For example, this comment, from Mark Starowicz, superchief of *Sunday Morning*, as quoted in an article in *Canadian Review* for December, 1976:

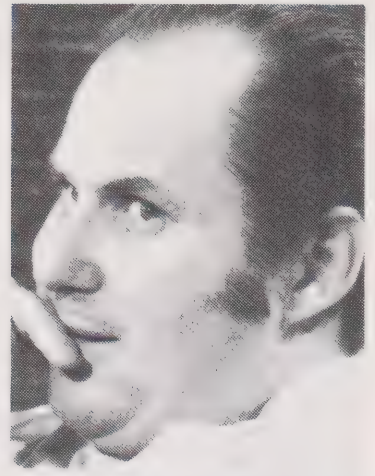
Occasionally his (Starowicz's) voice grows louder to raise a point. "The so-called battle between the arts and current affairs departments at CBC is over. *We won.*" (The "we" meaning current affairs.) He brandishes a cartoon of Nazi leader Hermann Goering, captioned: "Every time I hear the word culture, I want to reach for my pistol." Adds Starowicz: "That's exactly how I feel."

Obviously, some attitudes are going to have to change. And the sooner, the better.

Jack Gray

**Chairman
Writers' Council, ACTRA**

Al Waxman



It's not enough to be Canadian, you've got to be good! But what sweet surprise to find that so many good talents are indeed Canadian - abroad, **and even at home!**

We, in this Art and Business in Canada have a threefold task: 1) to entertain and create,

2) to compete,

3) to cultivate and develop.

This is a tough challenge but then none of us chose this way of life because we thought it was going to be an easy route.

To do this threefold task successfully, we have to, at once, acknowledge that there is talent in this country, and acknowledge that we have to compete for audiences inside this country just as we have to compete for audiences outside this country. That is, we have to use and promote our natural resources to the fullest and yet not live with blinders on - Canada is rich in talent but it is only one corner of the international market and the universal world of Art.

What this really means is that a rational and pragmatic approach, with trust in one another, must be taken. Producers and Directors must thoroughly search the local scene first! They mustn't categorically think that because a part is difficult or special that they have to import. Having made a diligent effort at local casting, they may find that the perfect talent for a part **is** right here in this corner of the world. If, on the other hand, they find that the talent available here is not quite right enough, and that circumstances require it (distinctions must be made between the different kinds of projects, e.g., co-production/local production, TV/feature film, within TV - 90 minutes/60 minutes/30 minutes, private sector/public sector, etc.), then I believe that quality ultimately should be a more important consideration than nationalism and that the producer should go as far as his budget allows in order to cast properly.

In terms of borders and boycotts, this means we should resist the impulse to import unless the part, the play and the project are of such importance (artistically and/or economically) that they can only be served by an import - and then the import should only be a talent of such stature that the play and the cast and the audience will benefit from his or her presence.

Guidelines must be arrived at by co-operative input (i.e. understanding of one another's professional needs) from Producers, Directors and Actors together; guidelines which then must be followed when the Producer makes casting decisions. The Director's prerogative and the Producer's control must remain intact, but within and along guidelines.

I am optimistic enough to believe that we can, as we have done for years, find quality in Canada, and that we can create Canadian stars, thereby reducing the need to import stars, and at the same time reducing the fear of importing stars.

Al Waxman

Actor
ACTRA



**Barbara
Hamilton**

I think that it's primarily an immigration problem. In the United States and in Great Britain it's an immigration problem; performers are not allowed into those countries if they are going to be taking work away from actors. It is the same as with any other profession. Here, we don't have that protection. Because Immigration hasn't done anything about it, ACTRA had to protect its members. I think it's only a question of fairness.

I can say that because I've done a fair amount of work here and it doesn't look as if I'm crying "poor". Nevertheless, I haven't worked in the CBC Drama department for over four years. There are a handful of names in this country and very few of them are being used by the CBC. I don't know why this is so. The CBC will deny that there is a blacklist, and it certainly isn't something which is written down. But it does seem extraordinary. There are some talents in this country that have not worked for eight or nine years for the Drama department.

I think that there is a lack of imagination in the casting there. In the last few weeks I've been monitoring television shows for the ACTRA awards which are coming up in April. There are some people who have been on four or five times in big leads, some of whom are imports. In casting, they look at pictures but they don't know who the people are. I'd love to spend a few months down there in casting because I think I could amaze them at the pool of acting talent that has never been used in this country.

But basically, it's an immigration problem and I hope it will be solved by Immigration. I don't think that the doors should be closed completely, on anybody. One should have a fighting chance to get in.

When I worked in England, the producer had to prove that there wasn't anybody in England who could play that part. This meant a lot of red tape. I don't know whether the producers here would be willing to go through that. It's easy for them now – they only have to pick up the phone and say, "Send me so and so." If they had to prove it to Immigration instead of proving it to the union it might be another kettle of fish. And that's all the union wants. I

don't think it's being unreasonable. It's only saying, "Are these people that you're bringing in essential?"

Barbara Hamilton

Actress
ACTRA

**Millard
Roth**



Today, the film and television components of the entertainment industry face the consequences of a growing political issue – "cultural sovereignty" – a concept that holds great appeal for us all. However, the potential negative impact of arguments in support of "cultural sovereignty" tends to lead to actions similar to the type of damaging actions taken in support of the concept of "economic independence".

Our governments have come so sensitive to the "branch plant" argument that they often overlook the opportunities provided by the very natural north-south flow of trade and the ease with which competitive Canadian products can gain access to the American marketplace. The recent CBC/ACTRA dispute is only the tip of an insidious iceberg. At risk is not what exists today but the potential for the creation of an exciting and dynamic entertainment industry in this country. The problem is much more complex than whether or not particular American talent is employed in this country or, conversely, whether or not Canadians have opportunities in the US. The basic question is whether or not our governments can concentrate on identifying and exploring the world marketplace for film and television entertainment. In a purely commercial sense, Canada must look to the North American market.

Arguments in support of "cultural sovereignty" frequently quote surveys which indicate that an ever-increasing number of Canadians feel that our moviehouses and television networks should show more "Canadian movies". What is conveniently omitted is the fact that the same respondents have indicated that they would be disinclined to attend the showing of such movies.

These comments are not an attempt to protect the position of the CBC but rather aim to suggest an approach to building a self-sustaining industry. Protectionism is appropriate when an industry, that has in the past been self-sustaining, is at risk. This is really not the case in Canada. ACTRA, IATSE and NABET protect a number of jobs but, by their actions, do little to encourage the creation of more jobs and better opportunities for their membership.

Successful entertainment, like great art, must have universal appeal; and, given that motion pictures are a recognized international art form, cross-pollination of people and concepts is critical.

The film and television industries of Canada face an exciting challenge and a time of dynamic growth. We should look askance at efforts that retard the vital input of foreign talent which increases international acceptance of Canadian productions. As we experience greater success, more Canadian personnel will gain international reputations and our industry will be further strengthened.

Conversations with those few Canadians who have had the opportunity to "rub shoulders" with foreign talent prove how much benefit can be gained by further embellishing already significant skills. This activity must be encouraged. Hopefully, we are not so insecure that the prospect of real development becomes frightening.

My observations lead me to believe that the Canadian capability, in practically every industrial sector, has proven itself in international competition. Unfortunately, this accomplishment has largely been the result of narrow initiative from single business leaders or the unique capability developed by a given company. Our governments have spent millions and millions of dollars in support of international trade and exposure but, unfortunately, do not appear to have convinced many in our labor movement that international success is the greatest insurance policy available.

We must recognize and understand the market and then decide to join it on a combined, cooperative, realistic basis. The opportunity exists, the capability exists. We must stop looking inward and commit ourselves to competition in the world marketplace.

Millard Roth

Executive Director

Canadian Motion Picture Distributors' Association



**Sandra
Gathercole**

When the CBC hears the word "star" it reaches for its SAG and AFTRA talent books. So does the CFDC. The import theory seems to be based on two assumptions: that Canadian talent is inferior; that foreign "stars" will help sell our productions abroad.

If there is one component of a production industry which Canada has produced in abundance it is acting talent. If it's invisible it's because we have exported it as fast as we can produce and train it. Norman Jewison claimed on CBC radio last year that 40% of the creative talent in entertainment programming at the three major US networks was Canadian when he arrived there in the 1960s. Today, Canadians write and star in countless popular US sitcoms, not to mention movies. From Mary Pickford to Lorne Michaels (*Saturday Night Live*) Canadian talent has left home to fuel Hollywood and New York production.

As for the export advantage thesis – where would the Swedish film industry be today if Bergman had chosen 20

years ago to bypass an unknown Swedish girl named Liv Ullman in favor of importing Marilyn Monroe? Closer to home, the CBC has just sold *King of Kensington* and *Beachcombers* to the US and British markets on the strength of those famous international stars Al Waxman and Bruno Gerussi.

The aspects of the British and US industries which the CBC would be well advised to imitate and import, it seems determined to ignore. Those are the restrictions both countries place on non-nationals working in their industries. England has recently required the Broadway star of *Chorus Line* to relinquish her role to a British actress for the British production. This is accepted practice in England, as it is in the United States – although both countries have established indigenous industries which might permit them the luxury of open entry for foreign talent. Canada, on the other hand, with an underfinanced production industry and an underemployed talent pool, does not have similar protective measures.

The recent ACTRA-CBC dispute over the importation of foreign actors illuminated the lack of logic in our situation. Implicit in the ACTRA position is the belief that restrictive measures for a domestic industry are not the mark of second-rate talent unable to compete – as the US and British demonstrate – but rather of a country which respects its own talent and gives it primacy of place within its own borders. Yet the ACTRA suggestion that reciprocal restrictions be established in Canada was greeted with horror inside our public broadcasting system.

What the CBC demonstrated throughout the affair was a bad case of that common Canadian affliction known variously as colonial or auto pact mentality. It is rooted in the assumption of our own inferiority: the assumption that we are destined to be hewers and carriers while true creativity resides elsewhere; that it is better to import the "best" than to make do with our own.

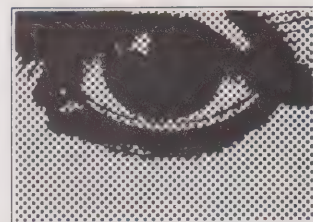
That perverse, persistent and pernicious assumption is the most inferior thing about this country. It denies and threatens our continued existence as a country. Carried to its logical extension, it would dictate some curious things. For instance, shouldn't we be importing our House of Commons? The British after all patented the system and their MPs must surely be better at it than our MPs. Or how about our Secretary of State? There's a good and very experienced used one available in the US these days.

Sandra Gathercole

Executive Director

Council of Canadian Filmmakers

**CANADIAN
FILMMAKERS
DISTRIBUTION
CENTRE**



**We are the largest distribution outlet
for independent Canadian filmmakers.**

**406 JARVIS STREET, TORONTO, ONTARIO M4Y 2G6
TEL.(416)921-4121**

drawing a bead on sherman

Ken Dancyger met with Harve Sherman early last year and noted some of his thoughts on the production of *Shoot* and on the feature industry in Canada in general.

by Kenneth Dancyger

In December, Harve Sherman, a young Toronto-born producer, saw the release of his latest film – the \$1.5 million *Shoot*. As for many in the Canadian film industry, the road to *Shoot* has been long and bumpy. You don't become a producer by being born with a cigar in your mouth.

Harve Sherman has been an assistant film editor, a unit manager on the CFTO news, and then a production manager-producer on the John Bassett-Agincourt Productions films from *Face-Off* to *Follow the North Star*, an ABC-TV Movie of the Week. He produced, for Universal, the Canadian segments of four Movies of the Week from *She Cried Murder* to *The Execution of Private Slovik*. Perhaps his greatest accomplishment was his involvement, through the production company Vision IV, in *Black Christmas*, one of Canada's most successful feature films.

*Kenneth Dancyger is a lecturer in film at York University and has taught film in the U.S. and Canada since 1968. His film *The Class of '75* won Best First Film at the International Experimental Film Festival in Buffalo, and he has since worked on a number of film projects as director, producer, production manager and scriptwriter.*

Naturally a producer's interests differ from a director's. But not as much as one would think. We are still a young industry and as such the romantic view of film prevails. Beyond the loving close-up lies a complex operation dealing with preplanning, scheduling, coordination of the creative and practical elements that enter into making a film. It's as simple an equation as: if people don't have food to eat, they can't create. If crew and actors don't appear at the appropriate location, at the appropriate time, no close-up. Coordination, planning, facilitating the creative process, these are the responsibilities of the producer. An indispensable man; too often a forgotten man. (The same might be said for the screenwriter, but I'll save him for another article.)

Harve Sherman was very lucid about the Canadian film industry, its potential (which he feels is great) and its problems (which he feels are not small). I might add that he discussed these problems much as he would production problems on a film: Identify them, anticipate them, and then provide solutions. He feels many of the problems are born of inexperience. Solution: regularity of produc-

tion. Presently there are 10 feature films produced in one year, and five in another. If we could achieve a regular production schedule, say 10 to 20 reasonably budgeted films a year (\$1 million budget per film, say), our talent could gain the experience required of all professionals. Efficiency of production would be a side benefit, as crews would work together more frequently. A spinoff of the larger budgets involved in these films would be additional preproduction time. Too often Canadian filmmakers get the final go-ahead for production a week before the film is scheduled to begin shooting. The logistics of an expensive undertaking like a feature film require pinpoint planning. Without it, the film begins under a handicap. Preproduction costs money, but adequate script development, location selection, costuming, crew hiring and cast selection can't be residual to a film production budget – they are essential, and they cost money.

Now we get into the grey areas of Canadian feature film life. Some people may not realize it, but films are a business, a proven business where many people make a lot of money. Harve Sherman is not in the business



From left to right, Harve Sherman, producer, Zale Magder, DOP, and Harvey Hart, director, during the production of **Shoot**

for charity, or for a tax write-off. In order to make money on a film in Canada, one needs access to international markets, specifically a sale in the U.S. The reason is simple enough. To recoup his investment, a Canadian producer's film has to generate 3 to 5 times the initial investment; with only Canadian distribution, most films will not recoup. Interestingly, in the U.S., a film can recoup its investment by earning 2½ to 3 times its investment. The discrepancy lies primarily in the weak position of the Canadian producer. He has not yet produced a **Jaws** and, as a result, the strength and money in Canada lies with the distributors and exhibitors.

Back to the need for a foreign sale. The requirement dictates, to someone like Harve Sherman, the type of films to be made. He wants to produce stories that could take place anywhere, but affect all audiences, quickly and emotionally. That means a **Black Christmas**, or a **Shoot**. Later, when Canadian producers have proved Canadian films are a viable and desirable business venture, then the types of films produced can be of a broader range. Now, it's shoot for the gut, and only sometimes for the head.

The next grey area is the role of the government. We didn't discuss

quotas, or even the CFDC (**Shoot** was made without CFDC participation). What we talked about was interestingly non-monetary government aid. He told me the case of New York City. At New York City Hall, there is a single civil servant whose sole task is to deal with motion picture producers. If you need to do location work, police coverage, an ambulance, street signs changed, this person will give you fast and efficient service. The reason has little to do with New York's efforts to drum up tourist business via films made in New York (see **Taxi Driver**, made in New York, and understand the failure of such a policy). Film production companies spent \$50 million in New York last year. Film-making is good for the economy – fewer actors on unemployment, more taxi fares, and more business for hotels and restaurants.

Harve Sherman recommends such a "one-stop system" for Toronto, or Montreal, or Vancouver. Without it the producer faces horrific problems for his production. Such problems galore arose in the making of **Shoot**. Shuttled from functionary to functionary, Harve Sherman could not get police protection on a particular sequence because the scenes were to be shot through three counties, each

with its own police, its own bureaucracy, and its own way of deciding these matters. Since the film involved guns, trucks and an armory, he required federal government cooperation as well. I won't dwell on the horror stories but only mention that **Shoot** was almost never completed because of problems of this order. A "one-stop system" not only would acknowledge government's partnership in a film economy, but also lend an air of legitimacy to civil servant dealings with films. Presently filmmakers are viewed with almost as much suspicion as used car salesmen.

The problems of Canadian feature film production merge with the question of their future. The solution of the problems would smooth the path to the future. Harve Sherman is very optimistic about the future for our industry. He speaks effusively of the talent in Canada. He has the highest compliments for writers like Roy Moore (**Black Christmas**), cameramen like Zale Magden (**Shoot**) and directors like Bob Clark (**Black Christmas**). He only laments that these gifted people don't get more work after their significant successes. He mentions that many Canadians who have made it internationally want to do more work in Canada. Harvey Hart has come back continually for **The Pyx, Fortune and Men's Eyes**, and now **Shoot**. Ted Kotcheff returned for **Duddy Kravitz** and may return again in the near future. Norman Jewison has expressed an interest in returning. And the list goes on.

We have the beginnings of financial packaging corporations here in Toronto. Feature Financing, Video Program Services, numerous lawyers who package deals – these are important groups who willingly enter into feature films financing on a larger scale than has previously been known here in Canada. The possibilities for production of TV movies lie in the future. An abundance of good popular fiction, the raw material of commercial film, is coming out from writers like Lance Hill, John Buell, Norman Hartley.

All possibilities are here, and Harve Sherman would like to be part of them. After having worked with companies like David Susskind's Talent Associates and with Universal, and having developed a major film package with an American studio to be shot in Canada, Sherman joined Ashling Multimedia last year. Always involved, Sherman is hopeful that the continuum of Canadian film will grow and take its rightful place in the international medium. □

the monkeys of morley markson

The box office gross is not the only measure of a film's worth. Below, Maurice Yacowar takes a penetrating look at the films of Morley Markson, and tells us why he considers Markson one of the best filmmakers in Canada.

by Dr. Maurice Yacowar



Victor Garber clowning in *Monkeys*



Morley Markson on the set

The Tragic Diary of Zero, the Fool:

Penelope, her lover and her fool are actors in a movie, manipulated by their director (Markson), yet at times prompted to assert their own identities. At first they play roles based on the characters of the Tarot, but their selves take more and more command over their roles.

Breathing Together:

A variety of media heroes, artists, visionaries and revolutionaries are paraded in this cross-sectional view of the emerging counter-culture of the early '70s. Again the film deals with the dramatic interweaving of media and realities. Based on the Chicago Conspiracy Trial, the film presents Allen Ginsberg, Buckminster Fuller, Abbie Hoffman, Jerry Rubin, Fred Hampton, John Sinclair, William Kunstler, Don Cox, Claes Oldenberg, John Lennon, Timothy Leary.

Monkeys in the Attic:

Four characters live in a splendid kinky Toronto house. Wanda and Eric are a clowning, crazy couple, wild in fantasy and in sexuality. Elaine and Frederick are on the point of breaking up, it appears, as Frederick bullies Elaine and Elaine retreats into absence, fantasies, Courvoisier and pills. She recoils from Frederick's dominance and from the other couple's freakiness.

At the height of the madness a messenger arrives from the outside world, pizza delivery boy Gus (whose shirt bears the name of his colleague, Frank). Gus is lured into Elaine's bathtub, then dumped into the backyard pool with his pizzas. His boss, Luigi, phones at the end to reassert the claims of the outside world upon the fanciful foursome.

The three feature films of Morley Markson seem radically different types of film, yet each has its own power. Together they form an impressive canon. **The Tragic Diary of Zero the Fool** (1970) has the liveliness and the limitations of a work that chooses to stand as process rather than as product of artistic creation. **Breathing Together: Revolution of the Electric Family** (1971) has the fertility of collage — a panoply of bright celebrities articulating the spirit of the Brave New '70s.

Both features were kinds of documentary. They were the films of an artist who did not want to tell a story. So **Breathing** fashioned an impression of a period, sometimes contradictory, always fresh. **Zero** thrived in that no-man's-land that conventionally separates the teller from the tale. It was a diary, not a story. It did not tell of its three characters but rather recorded the filmmaker's compelling of his actors to perform the story of their three characters. Markson's fascination was with the connections between the actor and the character, the person and his image, the self and the projection, a motif he picked up again in **Breathing** with the interplay between Jerry Rubin in the flesh and Jerry Rubin telecast. In both films Markson did not seem interested in story — neither in event nor in character — so much as in the techniques of connecting character and actor, self and image. For all his dedication of **Zero** to Beckett, it was the technician, the prober, the inventor, the designer, in Markson that dominated these first two features.

Maurice Yacowar is a professor in the Department of Drama at Brock University in St. Catharines, Ont.

With **Monkeys in the Attic** Markson becomes undeniably the artist and story-teller. As it happens, the film is also his most accomplished technically. It has a finely modulated and inventive soundtrack and settings, delicate camera movement, subtle editing, and is splendidly conceived and realized. But as well as sensually, the film is his most rewarding emotionally and intellectually.

Monkeys deals with two couples, weird and lively, who live in a sumptuous house. Within the hermetic character of this household, one couple can be defined as free and artistic: Eric (Victor Garber) and Wanda (Jackie Burroughs). The other couple are (though only relatively) "straights." Frederick (Louis del Grande) and Elaine (Jess Walton) lack the first couple's ability to body forth their tensions and desires in mime, mimic, masking, or simple playfulness. As a result Elaine drifts towards suicide and Frederick expresses his frustrations in violence. The really straight world is represented by Gus (shirt-named Frank, played by Jim Henshaw), the pizza delivery boy who is stripped by Elaine, seduced by Wanda, and assaulted and drenched by Frederick. Within the household, however, the stolidity of Frederick and Elaine is defined by their tenseness, their frustration, their rigidity and brittleness, their more formal (and more concealing) dress, and the fact that until the very end they are the only two characters we see outside the house, i.e. relating to the outside world, however alienated they may be.

Markson resumed in **Monkeys** his exploration of the uses and the spirit of art. In **Zero** he examined the ways in which actor projects self into fiction. The structure of **Breathing Together** gave poet-philosopher Allen Ginsberg the framing function of spiritual source of the film and all its dignified "crazies"; Ginsberg the Poet and Community Pulse. In **Monkeys** Markson's artist figures are the two characters constantly at play. The battle between "a dead culture and a live culture" depicted in **Breathing** is replayed here, but as a comparison more than as a battle.

Wanda has imagination and character. But she lacks the sobriety and balance that makes Eric the film's ideal. Wanda's art sometimes goes out of control, as when she tries but fails to console Elaine. Eric controls his art, as is evidenced in the severe shifts of tone in his games with Wanda. Eric uniquely responds to Elaine's needs, senses her dangerous mood, and turns on his art of clowning (Substance the Fool) to help her back to her senses. Eric remains the cool center when the other three are variously disturbed by Gus (Frederick), excited by Gus (Elaine) or both (Wanda). Eric turns on his art (mimicry) to keep the dangerous outside world (Luigi) at bay. His control may be unsettling to Wanda, who finds Frederick "a little tight-ass" for Elaine. Eric will quote (and actually perform) a speech from *Lear*, where Frederick can only bluster and Gus can only fall back on inanity ("Ma'am, I think you lost your bathing suit.")

Eric's art is capable of both private expression (his piano playing) and public address and involvement (playing monkeys with Wanda, clown with Elaine, and comic and film stereotypes with everyone). Unlike Wanda, Eric can turn his art off and relate simply humanly, as he does to warn Frederick and to soothe Elaine.

Wanda's art is rooted in her personal tension so she cannot control it. She needs her acts, in a way Eric does not. So Wanda dissolves when her sensual games

are deflated by the pragmatic Gus ("I just want to get laid. That's all. I just want to get laid."). After that scene she does not regain her former aplomb until the closing shot on the U. of T. campus.

The closed fantasy world of Wanda is not eternally secure. It can be shivered from without (the naivety of Gus) and from within (Elaine's tensions, Eric's fluctuations). The film is subtitled **A Film of Exploding Dreams** partly because it is continually bursting out in unpredictable fantasies, but also because the dreams don't last. They grow and explode. They pop like the bubbles in Elaine's bath, from which her white telephone rises solid, substantial and secure, as a reminder of the reality to which the fantastic must remain connected. The excoriating dark night of the fantasy gives way to the inevitable dawn. As the four-some follow Gus out to the street they return to normalcy, exposed as themselves in the new light, after the manner of those other overnight forays, **La Notte** and **Who's Afraid of Virginia Woolf?** Frederick simmers down, Eric shucks his clown face and Elaine recomposes herself.

Gus drives off with the two artists in his truck. Perhaps he is carrying off a touch of madness of his own now, a glimpse into the life the human mind can feed. Or perhaps Elaine has banished the tempestuous image of the artist from her fancy. In either case, the film closes with the artists enjoying their first calm in the film. The simpleton has taken them away from their house of rich art and spirit. They have settled beyond the intensity and urgencies of art.

Frederick and Elaine (and, needless to say, Gus) are beneath art, false artists. Frederick is a frustrated novelist, blocked, furious. Driven to fashion art from the intimate facts of his life, he tapes their first lovemaking. But the material confounds him: the girl drifts away; the machine jams. Markson cuts from Frederick throwing away the babbling recorder to Eric stripping, wearing a loudspeaker horn as a huge phallus. The potency as man and as artist lies with Eric; Frederick only pretends. Rape is a threat, uttered by Frederick, but a promise when spoken by Eric.

Frederick is the shallowest of the four artists (Gus being a non-artist, just a delivery boy, a medium). Eric is the truest, with inspiration and with control and humanity. Wanda's art and Elaine's art are out of their control, the result of their emotional fragility. Elaine is the victim of her fantasies, but Wanda (as her name implies, with the potency of the rod) is the creator of hers. Wanda's atavism recalls the magic of Zero and his Tarot players. Eric and Wanda can dramatize and express their tensions. Lacking these creative powers, Fred is frustrated and furious and Elaine drifts towards suicide.

The settings express the lush sensibilities of the characters. The flat is all white (Elaine's dream color) except where it explodes into the opulent pictures and hangings of the true artist's quarters. Life peeks through the artifice. Eric plays piano to a goldfish. When Elaine hits the pills a single rose stoops in the background; at the end, though, Elaine stands firm and resolved behind a solid oak tree.

There are enough mirrors in this film to give Joseph Losey pause for reflection. Wanda rarely appears without her mirror image and frequently enters playing with or against her mirror reflection. It is as if she were incomplete without her images, as if she depended upon the bodying of her fantasies. Wanda's reflections are as firm and clear as herself, and off glass of her own arrangement. In contrast,

Elaine's first reflections are weak, shimmering in water, over which she has no control. Frederick at the bar and Elaine at her dressing table have mirror images to amplify their sense of loneliness and isolation. These shots are contrasted with those of the artists. While Frederick and Elaine are in their separate solitudes Wanda and Eric act out a monkey love scene, dress in twin clown suits, and then perform the theatre mirror routine, where they move together facing each other as if one body with its reflection. Their mirror-mime reveals their kinetic understanding. The artists are also the liveliest lovers.

As an exploration of art, the center of the film is Eric. As a more general parable of life, the center can be taken as Elaine, the neutral character for whom the others' lives are possible courses of commitment. Elaine is our first human contact in the film, after the credit shots of shimmering water and the Toronto skyline. Most of the action we see is from her perspective. The soundtrack is often subjective too, as the overwhelming drip of the tub taps, for instance. Where we watch Eric and Wanda acting out their games, Elaine's fantasies we see directly, as if they were happening to our mind. We have Elaine's vision of an austere, pure lady in a long (and high-necked) white Victorian gown, beset by the loonies. So the artists' departure at the end can be taken as her banishment of them, or their discreet withdrawal from her imbalance.

In either reading the center of the film is Eric's brilliant soliloquy on the numerous ways man conspires to bridle and to break the force of his imagination. Eric speaks Markson's credo here, a sweeping dismissal of philosophy, psychology, psychiatry, theology, and any other modish attitudinizing, in favor of the liberty of the fancy, however mad. It is significant that the speech happens in Elaine's fantasy, not in the real exchanges between the characters. For the speech thus tells us what Elaine likes in Eric, rather than what he claims to be. It expresses his appeal, rather than any platform or confessional. So it saves Eric from any pretensions and self-justification. Eric stands in modest contrast to the pretentiousness of Elaine and the brute callousness of Frederick here:

Elaine: You're a good man, Frederick, but I need two souls.

Fred: Fuck your soul.

Eric wears his role and power lightly. His own dream finds him sitting atop a dark and quiet mountain, awakening to find his whole body covered in banana peels. The artist has nourished the crazies.

Lexically, thence metaphorically, "Eric" is embedded in "Frederick." The practical, sober Frederick is an encrusted Eric; the artist and lover Eric is an essence buried in even Frederick, crying to get out.

Morley Markson's monkeys are not bats in the belfry. They are the powers of sense and sensibility. They are the spirit that Markson exercised in **Zero** and found again in the Yippies of **Breathing** (and in those released Fredericks and educated Guses: Buckminster Fuller, Fred Hampton, William Kunstler, Claes Oldenburg, John Sinclair, Don Cox). Markson celebrates – in the fool, the crazies, the monkeys – the dignity of the human spirit at its most lunatic and free and irresponsible. Quite apart from the technical skill in his craftsmanship, Morley Markson is clearly one of Canada's major filmmakers, capable of remarkable diversity in style but with a measured and consistent world vision. □

the pacific cinematheque

Cinema Canada's series of articles on film institutes moves out to the west coast for a look at the Pacific Cinematheque. Kirk Tougas, director, Tony Reif and Kathy Razutis comment on their work while N'eema Lakin rounds out the picture.

by N'eema Lakin



The library and conference area where good schemes are hatched

There are many people in the Vancouver community who feel that prior to the formation of the Pacific Cinematheque, no viable alternative existed to the films presented in commercial theatres. The exceptions to this situation were few. University-based film societies such as UBC's Cinema 16, and the Vancouver Film Society provided limited series programming. The Varsity Theatre maintained an annual summer festival of international films (only several weeks long, and scarcely enough to satisfy anyone seriously interested in either film aesthetics or historical perspective on the film art).

As far as the selection and distribution of Canadian films was concerned, the sole determinants and arbiters of taste were the commercial distributors, who consistently showed only the work of such "bankable" directors as Gilles Carle, Claude Jutra, and Don Shebib. Promising but unknown filmmakers, particularly from the west coast, were either forced to depend upon sources in eastern Canada for commercial exposure, or to find some independent means of distribution.

It was partially in response to this situation that the Pacific Cinematheque was formed. Functioning as a non-profit regional film exhibition and distribution center, the Cinematheque maintains a special responsibility for the exposure of the work of local filmmakers, while bringing a wide variety of films to an audience for whom they would otherwise be inaccessible.

The Pacific Cinematheque originated as an offshoot of the Vancouver Filmmakers Co-op, itself a branch of Intermedia, a loosely-knit collective of local artistic groups. The Vancouver Filmmakers Co-op was originally founded to provide a much-needed avenue for west coast film production and distribution. However, the distribution aspect of the Co-op failed to materialize, as most of the Co-op members concentrated upon the production aspects of filmmaking, and because there was little market for unknown films.

In 1971, Kirk Tougas, a Vancouver filmmaker, member of the Co-op, and former co-ordinator of UBC's Cinema 16 series, was approached by Intermedia's Werner Aellen, and the then director of the Vancouver Art Gallery, Tony Emery, to organize a weekly mini-series in the gallery.

Eventually, interest by the regional director of the National Film Board, Bruce Pilgrim, led to an association between the Cinematheque and the NFB. Support was gradually supplemented by associate membership in the Canadian Film Institute, and funding from the Canada Council, the B.C. Arts Fund, the Koerner Foundation, the Vancouver Foundation, and the Secretary of State.

With this financial backing, the Cinematheque was able to expand its activities and enlarge its staff. In addition to Tougas, functioning as Cinematheque director, the staff now includes: Tony Reif and Jeff Wall, who are responsible for Cinematheque programming; Kathy Razutis, extension programming; David Tompkins, distribution; Mary Crawford, administration; and Yoshi Yoshihara and Lenore Coutts, exhibition.

The Pacific Cinematheque's expanded program now presents five different films each week. To accompany these films, the Cinematheque's Jeff Wall compiles a monthly schedule, including extensive film notes concisely detailing the style of the directors involved, film chronology and an analysis of film genre as well as plot description and character analysis.

N'eema Lakin holds an MA in communication studies from Simon Fraser University, where she has also worked as a teaching assistant. Having made some animated films and been active in founding the Burnaby Mountain Film Society, Ms. Lakin is presently working as a freelance writer in Vancouver.

The low price of admission (one dollar) is affordable for the majority of people. There is also the option to buy a five-dollar membership, which includes receiving the monthly Cinematheque mailings, and two complimentary passes each valid for a single admission.

Tony Reif:

"Film selection is primarily determined according to the contributions made by various film directors, particular film genres, and stars, as well as individual films themselves in terms of thematic development and style. Audience feedback, input from other film centers and preferences of the Cinematheque staff are also factors in film selection.

"Of particular interest are films which manage to maintain a personal perspective within the context of a film industry based on the profit motive, or those films which illustrate the social values of an era.

"In our American comedy series, we selected films partially as a means of illustrating the mutual influence of film, and television and radio comedy during the years 1948-1966."



David Tompkins and Tony Reif at work

Kirk Tougas:

"We've received a lot of criticism for our extensive presentation of American films. However, it is our contention that since American films constitute an important influence in the development of film both in its artistic and commercial forms, it only makes sense to avoid a nationalist bias in this area."

This eclectic and open-minded approach to film has enabled the Cinematheque to offer their audiences films incorporating such diverse topics as gay films (a few of which were unable to get by customs), early animation techniques, films by women, ethnographic films and experimental films, *films noirs*, westerns etc. There is also a regular series focusing on the films of well-known directors (such as Godard, Renoir, Ozu) as well as lesser-known directors (such as Hellman, Melville, and Robbe-Grillet).

To complement the film showings, the Cinematheque also sponsors talks by filmmakers, particularly those in the area of experimental or expanded cinema. Lenny Lipton, (author of *Independent Filmmaking*), has shown his Super-8 films in open workshops. Filmmakers such as Richard Patton, Tom Chomont, and David Hykes have also appeared. Having the filmmaker present along with his or her work helps to add another dimension to work which may other-



The screening room showing Arthur Lamothe answering questions

wise be perceived by the audience to be obscure and inaccessible.

Kirk Tougas:

"People have to be willing to take a chance on experimental films, or the films of a director with whose work they may be unfamiliar; and then different types of films attract different audiences. The films of a director like Jean-Pierre Melville, or Robbe-Grillet for example, will tend to attract the French community and those people who are familiar with Robbe-Grillet's work as a novelist. Yet other people, unaware of his tremendous influence upon French cinema, may stay away.

"It is most interesting when you get many different perspectives in a single audience. At one of the silent film showings, for example, an elderly woman, who had seen the film as a child, came with her granddaughter and both of them enjoyed the film in their different ways."

Although Vancouver-based, the Cinematheque has extended its exhibition services to other areas of the province. Kathy Razutis, as extension co-ordinator, is in charge of a program which enables libraries, community centers, and interested groups in the smaller towns of B.C., to show films ranging from Charlie Chaplin shorts to **Ten Days That Shook The World**, to **Cul-de-Sac**.

Kathy Razutis:

"The reception given to the films we send varies from town to town, and depends on the films involved. Some are more popular than others. However, in general the series have been quite successful, and the program is now entering its third year."

The Cinematheque has also assembled the beginnings of a film catalogue through which it is now possible to rent west coast films in 30/60/90-minute units. According to

Dave Tompkins, who is in charge of film distribution, this will allow individuals or groups to book a film package consisting of films that are unified stylistically, thematically, or in terms of a particular genre.

In their new office (1616 W. Third Ave., Vancouver) the Cinematheque has also started a small film study center and a film archive. The film library contains film periodicals, books, and catalogues. The archive contains a collection of the work of west coast filmmakers (covering a ten-year span and numbering approximately 100 titles) including the work of filmmakers such as Al Razutis, David Rimmer, Byron Black and Al Sens.

Tony Reif:

*"It is a fairly comprehensive anthology of west coast films of artistic merit, ranging from Denis Wheeler's **Potlatch** to films by promising unknowns who are encouraged to bring in their prints."*

The other section of the archive is comprised of prints which have been scrapped by the NFB, and which the Cinematheque wished to keep available on the west coast for reference and study. A small circulating collection of film classics has also been started.

The Cinematheque is now offering the use of its film archives and screening facilities to students, teachers, and organizations interested in film education projects. Special showings of regular Cinematheque programs will also be available, providing a basis for discussions concerning film aesthetics, the socio-cultural aspects of film, and film history.

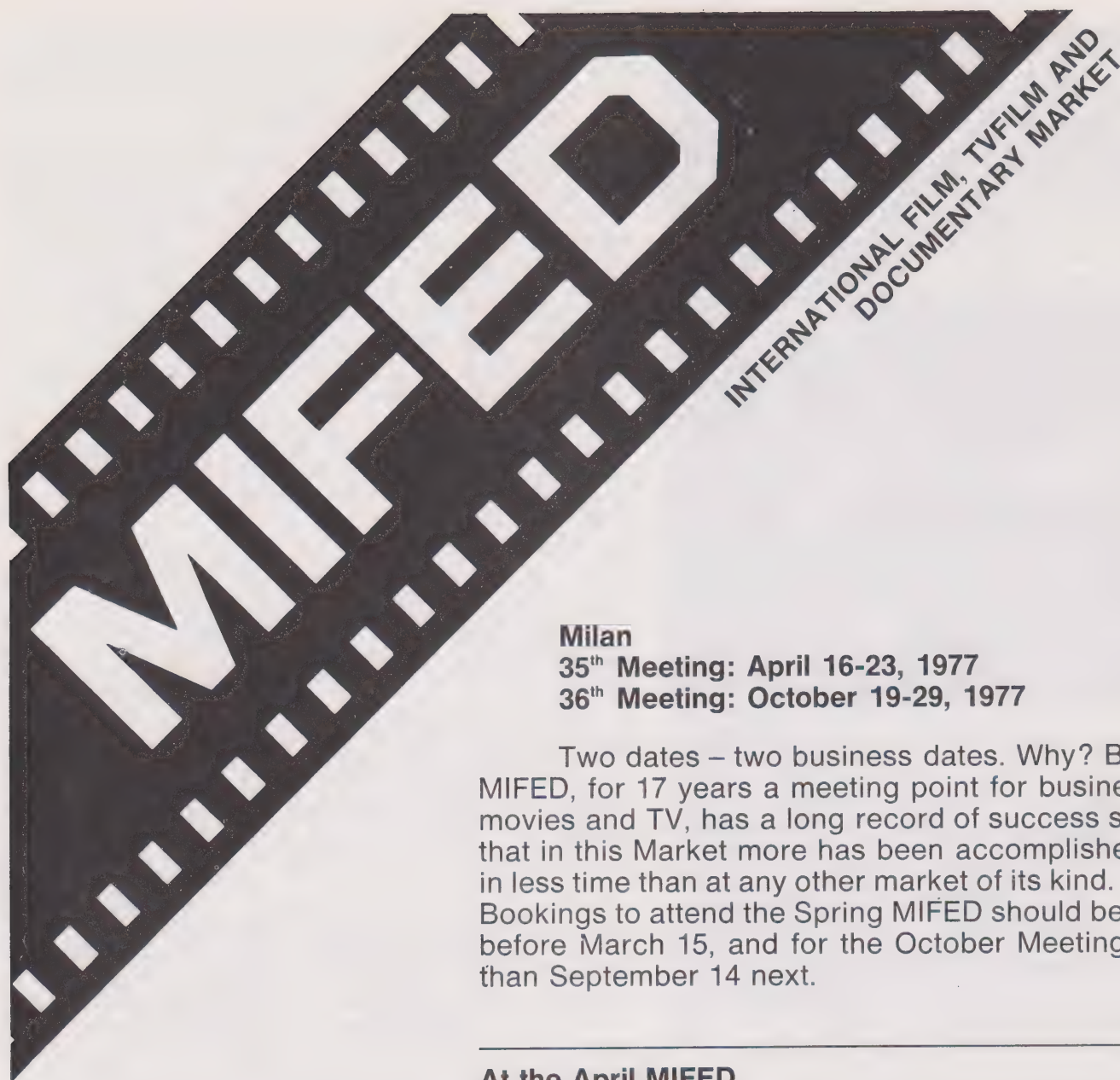
At present, the only factors restricting the Pacific Cinematheque's activities are the lack of space in the comfortable but small (82-seat) NFB theatre, and the absence of 35mm equipment, which in turn limits what can be shown. There is a growing audience for Cinematheque showings and extra late-night screening have had to be added for some films.

Typical programming includes: a series of Quebec films, American comedies (1948-1966), a Mizoguchi retrospective, a Rossellini series (emphasizing period films concerned with historical figures), an early Renoir (1930s) program, a Fassbinder series, and ethnographic films.

Tony Reif:

"In presenting the ethnographic series we are trying to provide a view of other cultures and cultural groups which is different from that traditionally shown in both commercial 'documentary' film and on television. We hope the series will provoke some thought in terms of the responsibility of the western world towards these cultures vis-à-vis cultural maintenance and ecology."

In this fertile environment, a tremendous resurgence of interest in film has developed. Film societies have been organized at all levels and are now viable. The awakened interest in film has spread and there is now some kind of film society or group at every junior college in the Vancouver area, as well as public libraries and art galleries. This in turn influences the programming presented by the Cinematheque. All in all the situation for the filmmaker, film student, and the general audience has brightened considerably with the coming of age of the Pacific Cinematheque. □



Milan

35th Meeting: April 16-23, 1977

36th Meeting: October 19-29, 1977

Two dates – two business dates. Why? Because MIFED, for 17 years a meeting point for businessmen in movies and TV, has a long record of success showing that in this Market more has been accomplished in less time than at any other market of its kind. Bookings to attend the Spring MIFED should be sent in before March 15, and for the October Meeting not later than September 14 next.

At the April MIFED

Viewing and selection of entries submitted for the Grand Prix MIFED Perla TV 1976 and announcement of winners

MIT Review: International TVfilm Exhibition
FIPRESCI Week organized by the « Fédération Internationale de la Presse Cinématographique »
A 1st World Review of Educational Documentaries

At the October MIFED

October 19-23: usual biannual MIFED Market

October 20-24: 4th MIFED East-West Film Market

October 25-29: 6th MIFED Indian Summer

The above Meeting will be preceded, October 15-19, by a screening session programmed by the « Union Européenne de Radiodiffusion » (U.E.R.).

Full information from MIFED, Largo Domodossola 1, 20145 Milano (Italy), ☎ 495.495, Cables MIFED-Milano, Telex 37360 Fieramil.

Or to: Gerald Rappoport, 159 West 53 Street, New York New York 10019, ☎ (212) 582-4318, Cable Ifexrep New York, Telex 420748 Rapp UI.

ACTION FILM SERVICES LTD

The Custom Lab
Complete 16mm Service
Featuring Eastman Positive 7383
and Ektachrome Silver Track 7389/7390 Processes
35 mm Rushes
Super 8 B & W and Color Processing
535 West Georgia Street
Vancouver, B.C. V6B 1Z6
604-687-2528

WE SPECIALIZE IN TRANSFERS

- Using the latest design Magna-Tech pickup recorders.
- Edge or center track, 2 track E.B.U. or 4 track in 16 mm.
- 35mm edge track or multitrack.
- Complete Steenbeck editing facilities.

For immediate service phone Andy or Deepak at **(416) 361-1437**

\$10/hr.
+stock
introductory price

The Mixing House

43 BRITAIN STREET

TORONTO, ONTARIO M5A 1R7

Film Producer Director

U.N. AGENCY

operating in the Middle East requires **FILM PRODUCER/DIRECTOR** to head small documentary film unit. Applicants should have mature judgement, considerable initiative and be prepared to undertake wide variety of technical jobs in film and audiovisual field. Minimum 8 years professional experience in film, TV and/or public information essential. Interest in still photography and layout an advantage. For further details write to:

Chief,
Office of Personnel Services,
UNRWA Temporary
Headquarters,
Operngasse 20B,
1040 Vienna Aust

AN OPPORTUNITY TO TEACH FILM PRODUCTION

Simon Fraser University expects to make two faculty appointments in Film. Both positions will involve teaching in a production centred curriculum presently under development.

The two individuals appointed will together be responsible for introducing students to the film medium, teaching fundamentals of the craft, and guiding student productions.

Qualifications should include substantial professional experience and demonstrated teaching ability. Rank and salary commensurate with qualifications. Duties to begin September 1, 1977.

Letters of application will be accepted until the positions are filled, but should be sent as soon as possible to: Professor Evan Alderson, Director, Centre for the Arts, Simon Fraser University, Burnaby, British Columbia, V5A 1S6.

Established *Los Angeles*
producer seeks feature
screenplays and treatments
by **Canadians** and suitable
for filming mainly in **Canada**. All material returned.

Send replies to Cinema
Canada, Box 398, Outremont
Station, Montreal H2V 4N3.

CANADA'S FINEST FILMS

available in 16mm

★★★★★

INITIATION **LOVING** and **LAUGHING**
ACROSS THIS LAND **THE PYX** *Wedding in WHITE*
Slipstream **KAMOURASKA** **REJEANNE PADOVANI**

★★★★★ **SHIVERS** *Death Weekend* ★★★★★

from CINEPIX inc.

696 Yonge St., Toronto, Ontario. M4Y 2A7 (416) 964-7373

There is—on film. A lot of companies have very successfully used films to inform, persuade, train, motivate and sell. There are, however, companies that are not aware of all the benefits of film. They need the help of a professional. That's where you take over.

Kodak Canada Ltd. is currently running a campaign in business publications under the theme "Film is good business." It explains the

advantage to companies of using films to tell their own stories. There are many companies across Canada that are willing to spend money on films but do not know how to go about it, or who best can do the job.

Now's the time to contact them yourself and sell them on film. Get the picture?

Write us for a free "Aid to Sales Kit."

Kodak Canada Ltd., 3500 Eglinton Avenue West, Department #4, Toronto, Ontario M6M 1V3.



Film. Get the picture?



OPINIONS

FREEDOM FOR IMAGINATION

It is four a.m. on a cold, dark Christmas morning, and I'm standing outside the Hotel Geneva in Mexico City waiting for the crew to finish loading the equipment.

There is a problem. Sergio, the production manager, has decided to bring his prize Doberman Pinscher. Politely, the crew negotiates the Doberman's exit, and we find that we're still one car short.

"Hire a taxi," someone suggests. And we do – all the way to Morelia, some 300 miles away.

By noon, we are rolling down the hills of the Lake Region – a Volkswagen caravan careening down the narrow, winding roads, four hours away from the first setup of **Miguel's Navidad**, the second in a planned trilogy of Christmas films.

The crew, essentially Mexican, is eager, co-operative and totally professional. The actors too are Mexicans, with the exception of Roberto Contreras who is Mexican-American – the "Wet-Back Bandido", we call him. Harry Makin, from Winnipeg, is the cinematographer. He is the inspiration – a painter with lenses and light. We pass small villages, spotted with curious faces. Occasionally, a tired burrito carrying a heavy load will stumble by.

And the thought has to occur: What the hell is a Ukrainian boy from Toronto doing in Mexico on a Christmas Day?

"Why, making a Canadian film" says Harry Makin, who is quite a wit.

"What's a 'Canadian film'?" asks Alexandro, our grinning Mexican film censor, who is along for the ride to protect his government's point of view. Indeed, Alexandro, what is a "Canadian" film? As with your own Banco de Cinematografia – only the CRTC, or the Secretary of State, knows for sure. Viva Canadian government – the Friendly Giant!

Alexandro's question opens a can of worms. It's frightening when you come to think of it. The government has enough difficulty dealing with foreign ownership, let alone legislating esthetics. It's also ironic. While the government has permitted foreign ownership of Canadian resources, it zealously guards filmmakers in the name of nationalism.

It is high noon in Mexico. And although Sergio is at the wheel of the van, lost as usual taking a "shortcut", I know that I'm on the long road to Morelia to make a film.

Is it a Canadian film? There are some who would say no. Certainly my investors never seemed concerned with the question. Their only query was whether they would get their money back.

To my mind, the validity of nationalism in cinema is a specious concept. Filmmakers, like all artists, belong to a world community; not to a country. Cinema, like art in general, is international, as is the market for films.

The independent producer deals with the reality of this international market. The filmmaker who, on the other hand, receives government money deals with a political reality. The danger with the latter is that in a very subtle way, the film producer becomes dependent on the government and its point of view. It is the proverbial Pavlovian response syndrome. The malaise in its advanced stage is "creative myopia". Consider its manifestation: the calendar art of Nazi Germany, or the films from the Soviet Union. To be sure, there are exceptions. Eisenstein and Dovshenko spring immediately to mind. But even their films – such as Eisenstein's **Thunder Over Mexico** – express party dogma.

Lake Patsquaro at night; remote and lonely. It is December 26 and we have been filming for two days. The fishermen with their butterfly nets have come to shore. We watch silently from our island, where we have worked feverishly to complete the flashback sequence before sunset. And I realize why I have traveled all these thousands of miles to film here. I came to Mexico to seek out and to record a "perspective". My focus is specific: Christmas films for children. My market is world television; specifically, Canadian and US networks. My films, more than anything, portray a mood, a time and a place.

Location has always been a filmic motive for me – perhaps due to limited resources. A visually unique location, plus a good cinematographer, means production values one could never build into a set. Location circumstances have even dictated the story.

●
Making films certainly demands sacrifice. It is difficult enough making a film, and the producer needs all the help he can get. Any restrictions on his mobility, any attempts to politicize his work make the task all the more difficult.

Sweden lost Bergman because of tax laws, and Italy lost DeLaurentiis due to government restrictions. And we too will lose, as we have in the past, our producers, writers and directors so long as government film bodies foster chauvinism in cinema.

The purpose of making a film is not to conform to a definition that the government prescribes, but to follow one's own creative sensibilities. For cinema – like all art – is, in its quintessence, freedom; freedom of the imagination and of the spirit. And so long as that holds true, politics and nationalism are its direct opposites.

We, in Canada, should learn to make quality films that are accepted in the world market. Only then will the world recognize us as Canadians; only then will our film industry flourish.

George Mendeluk

YOU SHIVER BECAUSE IT'S GOOD

Why David Cronenberg's *The Parasite Murders* was retitled *Shivers* I can't imagine. But even under its new title it continues to suffer the insensitive abuse that was reported (and well rebutted) in *Cinema Canada* No. 22. What has not been established is exactly what the film is saying through its shocking effects.

Shocking it certainly is. The film is a relentless flood of murder, rape and upchuck. But complaining about a horror film's nauseating effect is like complaining about dancing in the streets in a musical, or horses and jeans in a Western. That's what we go to see one for. Nausea, fear and shock are the conventional effects of the horror genre. The critic's task is not to complain they are there (they come with the territory) but to work out how they are used.

The film opens and closes with a media-sell voice-over, detached from the action, oozing the complacency of modern urban man. The opening is a sales pitch for the Starliner apartment building on a Montreal island, where the drama will take place. The closing is a news bulletin by a go-go disc-jockey type, assuring the listener that nothing dangerous has happened. We've seen the danger, though, and been shocked out of the complacency of the frame voices. We must be further shocked at the complacency of the closing media man, as the Beautiful People drive out in their performance cars to infest the world.

The film is a jeremiad about man's abandonment to the pleasures of the failing flesh. Mad Doctor Emil Hobbes has been experimenting with parasite implants to assume the function of flawed human organs. His pride is, of course, the sexual application: a parasite with aphrodisiac effects. He plants the red little phallic critters in his mistress, then waits for them to spread, turning the world into a great sexual orgy (the global village with a *Playboy* vengeance), thus saving man, as Hobbes sees it, from the tragic fate of having lost contact with his body.

The film dramatizes the horror of what we often take to be one of the happiest triumphs of our time, the new sexual permissiveness. The key spreaders of the parasite are figures representative of the modern liberation of sexuality: the precocious Lolita-type, the adulterer, the old man with his megavitamin vitality, the Swedish couple, the bachelor swingers, hetero and gay.

Cronenberg's Emil Hobbes is a direct descendant of Thomas Hobbes, the seventeenth-century philosopher whose *Leviathan* argued the primacy of the physical nature of man and his universe. Hobbes provided the philosophical rationale for Restoration libertinism, so Cronenberg goes back to his name for his horrific vision of the libertinism of our time. Indeed the shape of the little critters is a cross between your standard red phallus and your swimming whale.

The apartment setting, a self-contained tower on an island, is an image of the isolation of the sensually obsessed. The apartment facilities cater to the appetites

and to the image of the beautiful life, nothing else. The apartment residents are characterized as lonely, insular people, condemned to a sad privacy until the monsters free them for a horrible parody of community, love, encounter session, primal therapy, virtually every mind-blowing, self-exalting fad on the psychological market today.

Cronenberg often seems like an Old Testament prophet in his horrifying vision of what happens when man sells his soul for his appetite, values "guts" more than reason, and labors under the delusion that fulfilment can be had by ingesting something (a kiss, a pickle, a pill, a little critter, or what have you). It should bemuse the reader to find such a traditionally moral work attacked by such traditional critics as Messrs. Robin Wood, Gilmour, Fulford, and Knelman. Are they all secret swingers chafing under Cronenberg's lash?

True to the traditions of the genre, Cronenberg specializes in the slow accumulation of danger, then fills familiar objects with threat. The parasites are passed on by sexual contact at first, but then they take on individual life and travel independently. They attack from washing machines, mail slots, bath drains, to the point that we're terrified at the opening of a fridge or a contact-lens vial. Such is their independence that one man even converses with his little critters as they throb tumescent in his tummy.

Cronenberg inflects the conventions of his genre. For one thing, his vision is heightened by the fact that these are not monsters from outer space but from within ourselves. The parasites are images of our own sexual compulsions. Thus they pop up in the horny.

One scene is a conscious variation on the famous shower scene in *Psycho*. Hitchcock had the lonely girl attacked from the outside world when she was most vulnerable. Cronenberg's attack comes from within, as the critter creeps up through the bathtub drain to sexually enter — and this is the crucial point — the girl (Barbara Steele) who has been moping around in pre-masturbatory loneliness and has been lying open in her tub as if in subconscious hope of such a visit.

The final overcoming of our central hero, the doctor (Paul Hampton), occurs in the apartment swimming pool, which is a public extension of that private tub. The doctor's nurse and her initiator (Steele) are in the pool. That climactic scene has several shades of meaning. The wet blanket is finally getting into the swim of things, one might say. The girl's lonely tub has grown. It's also a parody of a baptism, as the community surrounds the pool to celebrate the immersion of their new member. Finally, his nurse's oral insertion of the parasite is a reversal of male penetration. In the last two respects, the scene is a witty play on the missionary position.

The film is most dependent upon its horror genre in its inflection of the traditional threat to human person-ality. In its forebears, the humans are endangered by depersonalizing, de-energizing forces. The film belongs to the tradition of zombie movies, like *Night of the Liv-*

ing Dead and the pod variant in **Invasion of the Body Snatchers**. But Cronenberg dramatizes depersonalizing in sexual activity, the thing we have come to take as our most personalizing activity. That's what makes the film both so shocking and such a strong moral statement. Where we expect to find zombies we find people who are fulfilling our fondest fantasies, of sex unlimited by law or by physical capacity. The film is shocking because Cronenberg's zombies are what we want to be.

He draws us into this position in the scene where his hero doctor continues to chat coolly on the phone, impervious to his nurse stripping in front of him. He seems to bear out Emil Hobbes' contention that modern man has been cut off from his blood and his impulses. We expect, indeed require, him to make love to her, then and there. But of course he is a man of reason and responsibility. He is not the zombie but the rational man. The real zombies are the orgiasts, whose physical hyperactivity belies their void in will, soul and sense.

Cronenberg's film has suffered the same critical disdain that was accorded **Psycho**, **Night of the Living Dead**, **Invasion of the Body Snatchers**. Perhaps serious art in the horror genre must expect to be reviled before it is understood. **Shivers** (by whatever name) will join those classics. If Cronenberg continues to grow this film will rank with **Psycho** as a personal statement. At the very least it will rank with those other two films, as a powerful expression of an anxiety of its day, so deep it hurt.

Maurice Yacowar



YORK UNIVERSITY

Faculty of Fine Arts
Department of Film

York University will require a production teacher in its Film Department beginning the 1977/78 term. This person will teach still photography and basic motion picture techniques to students at the first and second year level.

Candidates should have professional experience in the Canadian Film Industry, be conversant with all film techniques and have teaching experience. In addition to normal teaching duties, this full time position entails the administration of our darkroom area. Familiarity with Super8 production techniques as well as 16mm is important.

The successful candidate will be hired at the level of University Lecturer.

Please send application and resume to:

Stan Fox, Acting Chairman

Department of Film York University

4700 Keele Street Downsview, Ontario

WHAT'S NEW IN FILM?

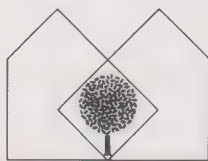
The Bedford Group answers the question!

A unique production house with these features:

- ★ 1600 square foot sound stage
- ★ Dressing rooms
- ★ Carpentry
- ★ Photography
- ★ Graphics
- ★ Complete editing facility

We also rent!

The Bedford Group
176 Bedford Rd.
Toronto M5R 2K9
416-967-3344



AN INCREDIBLE
CASH
INTRODUCTORY
VALUE!

"TOUGH" LIGHT CORRECTION AND EFFECT FILTERS

OZALID FILTERS, THE FIRST AND STILL THE BEST, ARE RECOGNIZED BY THE MAJOR ENGLISH AND EUROPEAN FILM, VIDEO AND THEATRE PRODUCERS FOR THEIR SUPERIOR QUALITY, MINIMUM FADE OR BURN, MAXIMUM EFFICIENCY, RELIABILITY, AND MOST OF ALL, CONSISTENCY.

NOW DIRECT FROM THE NORTH AMERICAN SUPPLIER!

20" x 24" SHEET

\$1.93

MINIMUM 5 SHEETS

4" x 25" ROLL

\$35.39

F.O.B. TORONTO
SHIPPING NOT INCLUDED

TRANSMISSION FACTORS, COLOUR CURVES AND SAMPLES
SENT ON REQUEST.

RHR CINE HELP CANADA LTD.

10 ASHBY PLACE, TORONTO,
ONTARIO, CANADA M5A 3E3
TELEPHONE 416 364-7930

ORGANIZATIONS

ACTRA

**Association of Canadian
Television and Radio Artists**

105 Carlton Street, Toronto,
Ontario M5B 1M2 Tel.: 363-6335

The ACTRA board of directors, at a meeting held in mid-January, decided to create the eleventh branch of ACTRA, the Toronto Writers' Branch. The last ACTRA branch formed was the Newfoundland and Labrador Branch, established in 1965.

ACTRA, with a total membership of over 5,000, is at the moment divided into ten branches – British Columbia, Edmonton, Calgary, Saskatchewan, Winnipeg, Ottawa, Toronto, Montreal, the Maritimes and Newfoundland & Labrador, each of which includes performers and writers. The largest of these is Toronto Branch with approximately 3,000 members (followed by Montreal with around 600 members, and British Columbia with over 500). The total membership of the Toronto Branch has increased by 50% in five years and the writer membership by an even larger percentage. The Branch contains about 600 writers – freelance writers in all areas of television and radio, feature film writers and stage playwrights.

The possibility of a Toronto Writers' Branch has been discussed for some time and the board received a petition signed by over 100 writer members requesting the formation of such a branch. ACTRA has been from its inception a performers' and writers' union. This form of united organization, with performers and writers belonging to the same union, is unique in the English-speaking world and gives ACTRA a strength which is valued by both its writer and performer members.

Donald Parrish, the national president of ACTRA, said that he believed that the creation of a writers' branch in Toronto would add to ACTRA's strength in the negotiation of collective agreements and the continued lobbying of government at various levels on the concerns of ACTRA and its members.

The Toronto Writers' Branch will come into being on April 1, 1977, and

Toronto ACTRA members who are registered as writers will be contacted concerning their participation in the branch.

The base of national ACTRA is the branches. Members of one branch are completely free to work in any other branch and this situation will not change with the formation of a Toronto Writers' Branch – an ACTRA member is an ACTRA member and may work in any area of ACTRA's jurisdiction, performing or writing.

BCFIA

**British Columbia
Film Industries Association**

916 Davie Street
Vancouver, B.C.
(604) 684-4712

In its first meeting of 1977, the executive board of the British Columbia Film Industries Association elected the following officers:

President: Ms. Fiona Jackson

Vice-President: Ms. Patricia Robertson

Secretary: Mr. John Wardlow

Treasurer: Mr. Kirk Tougas

Ms. Jackson is a freelance casting director who has cast most of the major feature films produced in BC over the past seven years, as well as numerous industrial and commercial films and television commercials. During her career she has worked in most of the other aspects of film production and is a member of the Directors Guild of Canada. She is also a writer whose articles have been published in **Cinema Canada** and other Canadian publications. Her involvement in Canadian film and the politics of film in Canada has been extensive.

Ms. Robertson is a production manager who has worked on several feature films in addition to television commercials and short films. The feature **The Supreme Kid** which she produced has been featured at film festivals both in Canada and abroad. She is FIA representative to the Council of Canadian Filmmakers and has

been involved in the business aspect of filmmaking for several years. Her appointment as vice-president comes after three years as an executive board member.

John Wardlow is the western representative of the Directors Guild of Canada and is an assistant director. He has become involved in the business and politics of filmmaking since his appointment to the Directors Guild, and has spent almost all of the past year studying the background of film. His appointment to the board serves as an almost natural extension to his Guild work.

Kirk Tougas is director of Pacific Cinemateque. He serves as a consultant to the federal government on film policy. A former filmmaker, Kirk is in the business of distribution and exhibition of film and his knowledge of all aspects of filmmaking is invaluable.

Other members of the Board are:

Keith Cutler, producer/director. Part of the Vancouver film scene for almost 30 years. An award-winning director of industrial and sales motivation films, Keith is outgoing president of FIA.

Bob Linnell, production manager and associate producer of feature films. Has worked and continues to work all across the country but maintains his home base in Vancouver.

Ken Jubenvill, producer/director, Jubenvill Embra Films. Extensive filmmaking background. Has collected many film awards. Produces industrials, documentaries, commercials. Also directs dramatic films.

John White, president of ACTRA, the national actors' association. Has been on the board for one previous term and has during that time done research into pay-TV which makes him invaluable on the West Coast.

Peter Pryor, president of IATSE Local 891, which represents film technicians in western Canada. This local of the international union has serviced all major features shot in Vancouver as well as many of the recent productions in Alberta.



**Subscribe
now!**

**cinema
canada**

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

We're continuing the assistant cameramen's course starting in March. However, this time we'll go about it differently. Last year we had a very large group and therefore very little individual attention was given to the students. This time about 12 will be selected from all the applications. We expect about 80 applications; therefore, it is in your own interest if your applications give a full resume of your schooling, experience, etc. If you are attending a film school, only fourth-year students are considered. Please do not apply if you wish to be a director, producer, or something else. This is a very valuable course for assistant cameramen only. The instructors all volunteered their time and, frankly, we don't want to be bothered by dilettants.

We have started a sponsor membership drive. Predominantly aimed at companies who are involved directly or indirectly with the film industry, such as film laboratories, equipment suppliers, TV stations, mixing studios, etc. It offers them the opportunity to attend CSC meetings, give exhibitions of their services, and so on. They will not have voting rights, however. A sponsor membership costs \$100 a year, and a suitable membership certificate, framed, will be sent to them. You can help us by phoning your contacts in the area where you work and if they are interested, send their name and company address to:

Robert Bocking, C.S.C.
75 Hucknall Road
Downsview, Ontario
M3J 1W1

and he will follow up and write them. The names of the paid-up sponsors will be published in the *Shutterblade* in every issue. Initial response has been extremely good indeed and here is a list of sponsors thus far: Cinequip, Film Opticals of Canada Ltd., Jack A. Frost Ltd., Kingsway Film Equipment Ltd., Quinn Laboratories.

Robert Rouveroy, C.S.C.

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

New executive committee member

Fin Quinn has been appointed to the CCFM executive to fill a vacancy created by the resignation of Gordon Pinsent.

Pay-TV

The CCFM pay-TV research project is complete. The project had three phases: the pay-TV booklet which was distributed to the industry in August; the seminar "Impact of pay-TV on the program production industry" which was held August 19 in Toronto; and a 300-page research brief which has just been completed.

Copies of the edited transcript of the seminar and of the research document are available for perusal in all CCFM member organization offices and are for sale at a cost of \$10 and \$20 respectively.

The edited transcript includes 26 speakers on the economics, technology and impact of pay-TV, as well as a discussion of four proposals for the implementation of pay-TV. The research document includes the following sections: wired city; economics; technology; the US experience; case studies; impact on theatres, television and cable; production and programming; jurisdiction; proposal.

CCFM has taken the position that public hearings are essential prior to the introduction of any pay-TV program. The Council was instrumental in organizing a request to that effect signed by 220 organizations in the production, performing arts, consumer and public interest areas which was sent to the Minister of Communications in late September.

The CCFM position on pay-TV is that it will not be beneficial to Canada on the basis proposed by the cable operators — the American model of 8 movies a month for \$8. We believe that such a system introduced into the present production climate would be damaging rather than beneficial to the industry. CCFM has therefore re-

commended that an introductory phase of universal, subscription pay-TV with 60% Canadian content be established and run for a five-year period by a public agency. This would generate \$100 million annually, of which \$75 million would be invested in programming. The purpose of this introductory phase would be to fund a quantum leap in Canadian production and prepare the industry to compete in a second phase of pay-TV which we recommend as a common carrier, pay-per-program system.

It is expected that public hearings will be held on pay-TV sometime in the next few months.

Voluntary agreement

CCFM analysis of the voluntary agreement between Famous Players, Odeon and the CFDC shows that it has not been a success.

The terms of the agreement stated that participating theatres — those owned outright by the chains — were to play four weeks a year of Canadian films, with drive-ins required to play one week. Between August 1, 1975, and July 31, 1976, 87 of the 234 Famous Players participating theatres met this requirement (including 22 drive-ins), 108 Famous theatres played *some* Canadian films but less than four weeks. And 39 participating theatres played *no* Canadian films. Therefore 37% of the Famous Players participating theatres met the terms of the agreement and 63% did not.

The CCFM remains opposed to the voluntary agreement and has asked the CFDC and Secretary of State not to renew the program but to proceed with the legislated forms of quota and levy which these most recent results confirm the need for.

Sandra Gathercole

PAY-TV

Edited transcript

Cost: \$10 per copy
(185 pages)

**Council of Canadian
Filmmakers
Box 1003, Station A
Toronto, Ontario**

TECH NEWS

by Rodger J. Ross

LATEST MOTION PICTURE AND TV DEVELOPMENTS: SMPTE

The 118th SMPTE Technical Conference and Equipment Exhibit in New York Oct. 18-22 attracted visitors from many countries. The latest developments and innovations were described in more than 75 papers, while new equipment and techniques were demonstrated in a large and comprehensive exhibition consisting of 167 exhibit booths. This conference was unusual for the extensive mix of motion picture and television equipment on display, offering visitors opportunities to obtain firsthand information from the many experts and specialists in the exhibit area.

The papers concentrated on production, post-production, distribution and exhibition rather than the traditional topics of past conferences. Concurrent sessions were necessary Monday and Tuesday to accommodate all the papers in these subjects, but as they were presented in adjacent conference rooms, it was easy for those attending the conference to go from one to the other as the program indicated. Selecting a presentation to attend was greatly helped by a booklet of synopses, available to each registrant, summarizing the contents of the papers. Across the hall from the conference rooms was a coffee club sponsored by Philip A. Hunt Chemical Corp., where friends and business associates could meet for discussions and exchanges of views.

Besides the papers and exhibits, several special events took place during the conference. At the Get-Together Luncheon at noon on Monday the annual awards presentations were

made. Among these was the John Grierson International Gold Medal award presented to Gerald Graham, formerly director of planning and research at the National Film Board in Montreal. Maurice French of the Canadian Broadcasting Corp. in Toronto received a citation for outstanding service to the Society. Helmut Berger of Baton Broadcasting Inc., Toronto, and Leonard Green, National Film Board, Montreal, were elected Fellows.

On Wednesday evening the annual cocktail party, banquet and dance was held in the Imperial Ballroom of the Americana Hotel, sponsored by the Eastman Kodak Co. and the Hazeltine Corp.

A paper by J. A. Flaherty and R. L. Stow of the CBS Television Network, with the title "Technology Applied to Television Program Production and Broadcasting" put into sharp focus the rapid changes now taking place in the motion picture and television industries. At one time all television editing took place in the control room switcher, a technique dubbed production editing. In contrast, motion picture editing takes place after all the shooting has been completed, in a process known as post-production. The development of simple, portable, and much more versatile television equipment has made possible the more extensive use of post-production editing in making television programs on videotape. This trend will continue, according to Mr. Stow, who read the paper, until dramas now being produced on film, with up to 300 edits per hour, can be produced entirely on tape.

Another paper, "Beyond ENG" by D.K. MacDonald and Gerry McGinty of the Sony Corp., reviewed the changes that have taken place in the past year or two, as electronic news-gathering has gained momentum, and predicted an eventual move to videotape from 35 mm film for prime

time television programming. Particularly interesting was the comment in this paper that the creative methodology used in tape production must be in large part the same as film. This calls for single camera video shooting, with the outputs of the cameras going to separate recorders.

The trend towards automation of the mechanical aspects of film editing was demonstrated in several papers dealing with the use of time codes recorded on the film and computer-controlled editing machines. Papers by D. R. Brewer, Burbank Studios, and R. E. Hill, Consolidated Film Industries, Hollywood, and Paul Kaufman and Irwin Young, Du Art Film Laboratories, New York, described a computerized editing system and a frame count cueing method for controlling printing machines. Shown in the equipment exhibit was a 16 mm Arriflex camera fitted with light-emitting diodes to lay down a time code on the edge of the film during original shooting.

John Lowry, Digital Video Systems, Willowdale, Ont., gave a paper Tuesday morning on "Digital Television Fundamentals: A Primer for the Filmmaker", that attracted a good deal of attention. Another paper by John Lowry was "A New Three-Dimensional Digital Special Effects System" by which effects such as pages turning can be produced electronically. In the session on distribution and exhibition R.F. Chinnick, Telesat Canada, Ottawa, talked about "Satellites and Television" and Michael Barlow of CBC, Montreal, described "A Universal Software for Automatic Switchers" in the automation of television station operations.

A series of three papers described the organizational, production and technical aspects of the television coverage of the Olympic Games in Montreal. These papers were presented by Marcel Deschamps, William Murphy and Marius Morais, Olympic

Long-time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, Television Film Engineering and Color Film for Color Television and has also won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers.

Radio and Television Organization (ORTO), Montreal. Another paper by Canadians Bill O'Neill and Ray Cook of Mirrophonic Sound, Toronto, described "Videotape Audio Track Recording Techniques Utilizing High Speed Motion Picture Recording Equipment".

Papers were also received from the USSR, France, Japan, Belgium, West Germany, Mexico, The Netherlands and Sweden, presented in most cases by the authors.

One of the most interesting equipment developments shown at the conference was Steadicam, a stabilized camera "platform", that gives steady pictures even when the cameraman is running up and down stairs and among milling crowds. The equipment consists of a kind of harness worn by the cameraman, supporting a base and a mounting for the camera. In a paper describing this development, Edmund DiGiulio, Cinema Products Corp., Los Angeles, pointed out that pictures produced by handheld cameras often are marred by erratic camera movements very disturbing for viewers, because the human eye and brain in similar situations compensates for body movements so that scenes have a steady appearance. Another feature in the equipment exhibit was a hand-held, battery-operated 200-watt metal halide (HMI) lamp, designed especially for news work.

The trend towards broadcast-quality one-inch helical scan videotape recording was highlighted at this conference in the paper presentations and equipment exhibits. This simpler, less costly and more versatile equipment is making possible a literal revolution in television program production. At the present rate of progress the time may not be too far distant when one-inch recorders will displace the big, costly two-inch quadruplex machines which have been the workhorses of broadcast video recording for the past 20 years. As yet the designers and manufacturers of video recording equipment have not reached the point where standardization of the helical scan system can be generally accepted, but it seems now that the one-inch format may well turn out to be the answer. Still to be agreed on is the question of single head (field scan) or segmented recording which reduces track length. The experts are now talking about "intelligent" videotape machines with heads that can sense and automatically follow erratically recorded tracks.

On Friday morning in a session on "Landmarks and Future Trends", Peter Comandini of Image Transform, Hollywood, put on a large-screen demonstration of the progress that has been made in transferring live television and videotape recordings to color motion picture film. The improvements that have been achieved by video signal processing to remove or compensate for picture distortions and degradations of various kinds were shown in a dramatic manner.

The papers and exhibits at the conference, and the discussions that took place in the hallways and the coffee club showed clearly that rapid changes are taking place in motion picture and television technology. One speaker remarked that it is no longer good

enough to make a better mousetrap; technological developments must be geared to the needs of creative production people. Traditional methods of motion picture production are being challenged by television, as advances in electronic technology enable programs to be made with similar methods. That there are many problems still to be solved was shown in a panel discussion during the conference on "Labor in a Changing Technology". Moderator was J. A. Lippke, editor of *Broadcast Management / Engineering Magazine*, and panelists included representatives of management and the labor unions. The outcome was inconclusive so far as questions of training and jurisdiction were concerned.

TIME CODES FOR FILM EDITING

In the past few years we have been hearing more and more about the use of time codes to replace the conventional motion picture camera slating procedure. The latest report appeared in the August 1976 issue of *SMPTE Journal*, where Michael Strong of World Wide Pictures, Burbank, Calif., describes a method of electronic cuing for multi-camera operations. Mr. Strong starts out by saying it is ironic in the age of computers that the slate and clapper board are still being used as the best way to store and retrieve information about the picture and sound synchronization start mark. Even more irrational in an era when the use of time codes has become routine in videotape editing is the practice of manually searching for sound and picture sync marks in the editing of motion picture films.

Recently the European Broadcasting Union published *Technical Document No. 3096-E*, describing a time code for synchronization between film cameras and audio tape recorders, and methods for recording the code on film and tape. The EBU method of film marking has the advantage that it is readily decipherable by eye, as well as with automatic code-reading devices.

Introducing this new technology poses many questions for filmmakers. First of all, what is a time code? Then, one might well ask: How is the time code used in editing, and what

advantages does the time code offer in comparison with conventional editing methods?

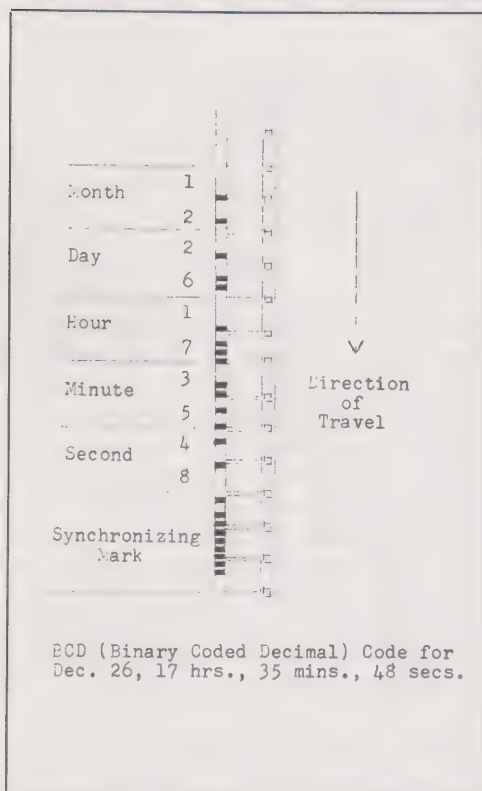
Basically, a time code consists of a continuously repeating series of electrical pulses at one-second intervals, corresponding with real or elapsed time as measured with a clock. The BCD (Binary Coded Decimal) Code, widely used in computer applications, is readily adaptable to marking both film and magnetic tape. The electrical pulses from a time code generator are known as bits. Each digit from 0 to 9 can be identified by a group of four bits, giving a series of unique, easily recognizable patterns.

Principle of the BCD Code

To illustrate the principle of the BCD code, let us say we have a row of four small lamps, labelled 8, 4, 2, 1, controlled by switches. It may seem obvious, but nevertheless very important to remember that the switches can only be in either the on or off positions. By turning on one lamp at a time, one after the other, leaving all the others dark, any number or combination of these four numbers could be readily identified by observing the position in the row of the lighted lamp, and the sequence in which the lamps are turned on. For example, by switching on lamp four first, then two, eight and one, in that order, we could say at once that the number being reproduced is 4281.

The remaining digits in the 0 to 9 series – numbers 3, 5, 6, 7 and 9 – require the use of combinations of lamps to reproduce the numbers, in the form of a code. The number 3 could be displayed by switching on at the same time lamps one and two – that is, $1 + 2 = 3$. For the number 5, lamps one and four; the number 6, lamps two and four; the number 7, lamps one, two and four; and the number 9, lamps one and eight. Zero is represented by leaving all the lamps off for a number interval – that is, for the time needed to send 4 bits.

But now we come to the question, how can we handle the next number in the series – the number 10? Obviously we cannot have all the lamps off for zero and lamp one on for the number 1 in the time period allowed



for one group of four bits. The answer is – make use of two consecutive groups of four bits; one group for zero and the next group for 1. In a time code series counting seconds, minutes, hours, days and months, the largest number is made up of only two decimal digits – for example, 59 seconds – so that any number in the series can be represented by two consecutive blocks of four bits each.

The BCD Code for the series of digits 0 to 9 is shown in the following table, with horizontal bars representing switches in the off position, and vertical bars for the lighted lamps:

Number	BCD Code
0	— — — —
1	— — —
2	— — —
3	— —
4	— — —
5	— —
6	— —
7	—
8	— — —
9	— —

The code for two-digit numbers would look like this:

10	— — — — — — —
59	— — — —

Recording the Time Code on Film

Marking film with a time code is accomplished by installing in the camera near the gate an array of four light-emitting diodes (LEDs). These would be positioned to expose the film in the sound track area, producing patterns of black bars corresponding with the on-positions of the lamps in the above table. With this arrangement positive electrical pulses from the time code generator would activate the LEDs, while negative pulses would leave the diodes dark. Using a crystal-controlled camera, the time code generator would lay down on the film one digit – that is, one block of four bits – opposite each picture frame. Thus two frames each – or a total of 10 frames – would be needed to record a complete time code series for seconds, minutes, hours, days and the month, and the code patterns would appear on the film at intervals of a little over seven inches.

Three additional frames are needed for what is known as the synchronizing mark, to indicate the beginning of each successive time block. The synchronizing mark is recorded opposite frames 24, 23 and 22, and has the following structure.

Frame No.	Code
24	—
23	
22	— —

The synchronizing mark has two functions, both related to machine reading of the time code. An editing table fitted with an optical sensing device consisting of a lamp and photo-cell would put out a series of electrical pulses as the film passes through the light beam. The coded information in the synchronizing mark would indicate the beginning of each code group and actuate a counter to display the corresponding numbers, showing the actual time when the scene was recorded in the camera.

Editing with Time Codes

In double-system filming the time code is recorded simultaneously on the picture film and magnetic tape. Camera and sound recorder must be fitted with time code generators. EBU *Technical Document 3096-E* describes methods for recording on magnetic tape and transferring the sound to 16 mm magnetic film.

At the start of each day's filming the time code generators must be pre-set with a master clock. The master clock, which runs continuously, is an electronic device putting out reference pulses that set the time code generators to the actual time of day when pre-setting takes place.

To make use of the time code, editing tables would have to be fitted with devices to read and display the coded information. These would translate the codes into readable numerals on a counter. To synchronize sound with picture, the picture film would be advanced to the start of a wanted scene; the recorded code at this point on the film would be displayed on a counter. Then the sound film would be advanced until the numbers on the two counters match.

Editing tables could be fitted with an automatic search facility that would locate the start of any scene in a roll of film, and bring the sound and picture films into synchronism, without any effort on the part of the editor except to dial into the system the time code for the start of the wanted scene. This is the method used almost everywhere in videotape editing.

On display at the SMPTE technical conference in New York in October was a 16 mm Arriflex camera fitted with light-emitting diodes to record the time code on film. Also shown was a time code generator fitting in a space under the camera on the tripod, and a master clock for setting the coder timing.

A paper by Gunter Bevier of Steenbeck Co., in the August 1975 issue of *SMPTE Journal*, describes editing

techniques utilizing time codes. Mention is made in that paper of a prototype editing table that has a time code scanning system, and the suggestion was put forward that equipment could be developed to automatically move the films until a match is obtained between the codes recorded in the picture and sound films. □

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

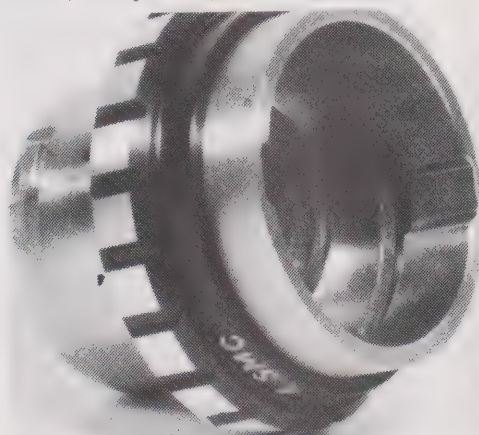
Miniature Microphone

Dimensions of the new Micro-Mike from Image Devices Inc. are only 8 x 18 x 5mm (5/16 x 11/16 x 3/16 in.). A broad frequency response and absence of peakiness make this microphone ideal for handling music as well as speech. Active element is an electret condenser, enclosed in a silicone rubber boot, so that it is isolated from the case. The case is made of a smooth slick plastic material to glide over clothing with a minimum of noise. An FET pre-amplifier is built in, driven by a No. 13 battery in an in-line power nodule. Two models are available — Model 14 with a 138 cm cable, recommended for wireless applications, and Model B-30 with a 366 cm cable for balanced input applications. Prices are \$110 and \$140 US. Available from Image Devices Inc., 1825 NE 149 Street, P.O. Box 610606, Miami, Fla. 33181. Tel. (305) 945-1111.

New 2X Six-Element Lens Extender

A new multi-coated six-element 2X lens extender designed to meet the exacting requirements of the motion picture industry is now available from Alan Gordon Enterprises. The extender is made with the finest optical glass to obtain maximum detail and contrast. The six elements ensure

optimum resolution and multi-coating reduces flare, reflections and ghost images while improving contrast and color saturation. The extender is available in mounts for the Arriflex Standard, Eclair CM and Arriflex bayonet which can be used with any Arri bayonet-mounted zoom lens and certain focusable prime lenses. Additional information available from A.G.E. Inc., 1430 N. Cahengua Blvd., Hollywood, Calif. 90028.



Six Element Lens Extender

Lightweight CP Microphone Boom

Cinema Products Corp., 2037 Granville Ave., Los Angeles, Calif. 90025, announces the availability of the CP microphone boom (fishpole type), ideal for location sound filming. The CP microphone boom is extremely compact and lightweight, and extends from two feet to six feet eight inches. It is supplied with microphone stud and internal 10-foot length of wire with two 3-pin female terminations. It is priced at \$79.50 US.

Equipment for Filmmakers from Clark Photographics

Honeywell P-16-2S Flatbed Film Editor — The Honeywell P-16-2S film editor incorporates new features that significantly reduce editing time. The patented single-sprocket drive enables editing without contact between picture frames and machine surfaces and also allows one step threading. Each turntable has a torque motor for tight wind in any operating mode. Selective advance / retard features allow alternate sound tracks to be moved independently. Sound tracks can be re-wound while the picture film is in motion.

Optasound Synchronous Self-Resolving Cassette Recorder

— The Optasound Cassette Recorder can be operated with any film format and with any standard sync system. Models are available with digital, 60 Hz., 50 Hz. (Pilotone) and crystal sync facilities. It can be set to remote control or continuous run. In the playback mode the unit will lock into sync with any device that supplies it with a pulse identical to that recorded as a sync track in the first place. This self-resolving facility permits sync with a projector, for transfer to or from film mag stripe, transfer to and from videotape, sync with VTR, etc. Up to 45 mins. of sync sound can be recorded on 2 oz. of tape.

Estec, New Single Unit Precision Console

— The Estec, a new totally integrated post-production console developed by Optasound, is now available. It is specifically designed for the production of professional lip-sync super-8 films and provides a facility with which an individual's idea, from concept to finished film, can be translated by the filmmaker himself. Many options in sync sound transfer and in sound mixing and shaping are possible. Sound editing is done electronically, without splices, through the use of a push-button cue mark. Cues can be erased and replaced at will. Variations of a single cut can be reviewed without the usual time-consuming procedure of recutting and resplicing.

For more information on these products contact Roy Ramsdale at Clark Photographics, 30 Dorchester Ave., Toronto M8Z 4M6. Tel. (416) 255-8594. □

P-16-2S Flatbed Film Editor



The Toronto Super Eight Film Festival

An international celebration by and for all S8 filmmakers

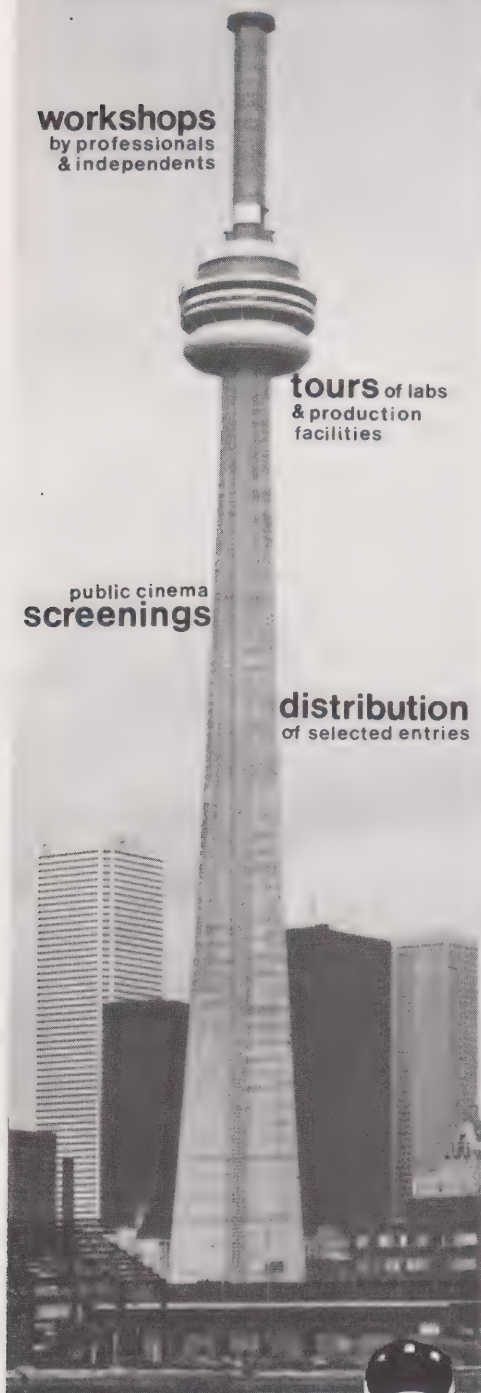
March 31 - April 3, 1977

workshops
by professionals
& independents

tours of labs
& production
facilities

public cinema
screenings

distribution
of selected entries



IMAGINE
Box 7109
Postal Station A
Toronto M5W-1X8
Ontario, Canada
(416) 367-0590



CANADA'S BEST!

That's saying a lot, but to film makers it automatically means... Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.

And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients.

And that's a cue to quality, too, like: Productions Mutuelles - Cinévidéo - International Cinémedia Centre - Vidéo-films-N.F.B. - Cinepix - Paramount - 20th Century Fox - Columbia - CBC - Warner Bros. - United Artists - MCA - Universal.

Our circle of friends and clients continues to grow.

A FEW OF OUR RECENT ORIGINAL PRODUCTIONS ARE:

- BREAKING POINT
- LIES MY FATHER TOLD ME
- DUDDY KRAVITZ
- PARTNERS
- JE SUIS LOIN DE TOI MIGNONNE
- PARLEZ-NOUS D'AMOUR
- TONY SAITTA
- THE LITTLE GIRL WHO LIVES DOWN THE LANE

CANADA'S LARGEST FILM LABORATORY AND SOUND FILM ORGANIZATION



BELLEVUE *Pathé*

TORONTO
9 Brockhouse Road
Toronto, Ont. M8W 2W8
Tel. (416) 259-7811

MONTREAL
2000 Northcliffe Ave.
Montreal, Que. H4A 3K5
Tel. (514) 484-1186

*A DIVISION OF ASTRAL BELLEVUE PATHE LTD./LTEE

ROUGH CUT

by Robert Rouveroy C.S.C.

Leader

Just now I've ripped up two drafts of this article as I made the mistake of rereading them. Both topped out at four to five pages and my friendly editor reminded me to cut the B.S. and simply get down to brass tacks, pointed extra sharp if possible. So here goes:

A-Track

Sorry to say I didn't make it to the PhotoKina in Germany. Going there is horribly expensive, so I applied for a travel grant from the Canada Council. Target was a series of articles on the state-of-the-art of cinematography for **Cinema Canada** and lectures I was asked to do at several universities, here and abroad, so I had some weighty sponsors sign my application. Back came a request for a film I had made, so I sent them a short item on Trinidad I shot a few years ago. The film had been promptly picked up by the CBC and CBS and subsequently made me a fair bit of money in print sales. Let's call it a modest success as Canadian shorts go.

The film was returned with a short form letter informing me that all travel grants authorized that year had been handed out and that furthermore their interest was for applicants who had more "experience". Quickly I surmised that they, in their collective wisdom, were right. It is quite true that I had not yet visited Patagonia, Outer Mongolia, and British Honduras, so I could've gotten lost on my trip to Europe.

They warmly advised to apply again next year when, presumably, my travel "experience" would be more adequate. A quick check revealed that none of my sponsors was contacted by the Canada Council. However, one of them advised me that my film might have been too commercial and successful, and why did I not make another film, like, on Copulating Clouds or something of that sort. I will take that under advisement, if I have cause to trouble the Canada Council again.

Toronto's "gimmick man", Robert Rouveroy C.S.C., is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

B-Track

So I thoroughly interrogated a gentleman of my acquaintance who had made the pilgrimage to PhotoKina. Gerd Kurz came back with a large package of handouts. Alas, his interest is mainly in lenses, as he is the undisputed lens expert in Toronto. As my interest in lenses is limited to their performance while gathering my sustenance (they better give me the image I observe through the viewfinder, or else!) I had very slim pickings. However, a very clever gimmick of much value to the Canadian cinematographer (fig. 1) – a heated eyepiece, designed to forever banish fog and mist – was found in his grab bag, as well as a flat-top low-profile magazine (fig. 2) for the Arriflex 35 mm II or Arri 16BL. Both made by OPTICAL & TEXTILES Ltd. of England. No distributors for Canada yet!

The same Optical & Textiles Ltd. also carries every imaginable adaptor to convert your still-camera lenses for use on either an Arri or Eclair, or C-mount. Clever chaps, these. Now about delivery times from England...

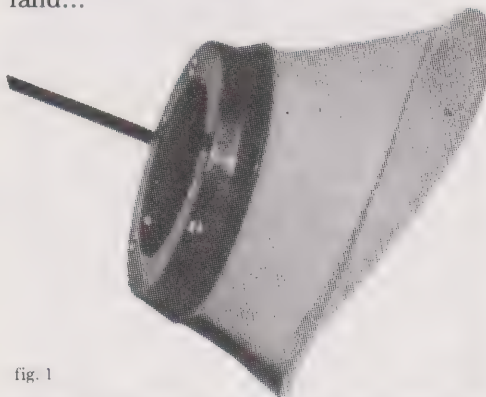


fig. 1

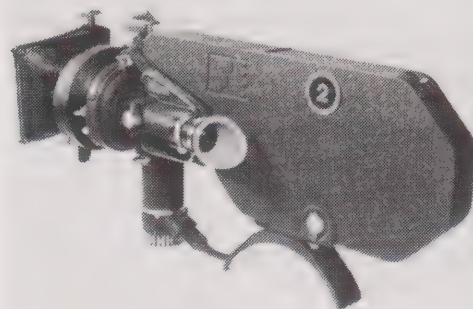


fig. 2

C-Track

For the cheapskates who find even super 8 mm too expensive for their masterpieces there is relief. KOWASEIMITSU has brought out the first half-frame super 8 mm camera and projector (fig. 3). Using an anamorphic lens in both the camera and projector, it doubles the running time while using normal filmcartridges and



fig. 3

magnetic sound systems. Your friendly neighbourhood dealer will display them next spring.

Sound track

GERD KURZ is a little miffed, and with good reason. Seems that a year ago ARRIFLEX purchased two zoom lens blimps from him. You see, Gerd was the only one in the world who had designed and marketed such a thing for the Arri 35BL. The Arriflex people, queried at the time that the 35BL came out, maintained that they did not foresee any use for a blimped zoom lens on their camera and *had no plans* to introduce such a thing. Gerd Kurz, in the meantime, made and sold some 24 housings. The Arri people must have had some change of heart, purchased two housings from Kurz and this summer proudly announced their availability. Now this is not a case of what came first, the chicken or the egg, 'cause both eggs

(fig. 4 and 5) look identical. I'll print them here side by side, and you make up your mind. Unfortunately, this item is not patentable, or Gerd would have done so.

Prices for the zoom housing were hard to come by from BRAUN ELECTRIC, the Canadian representative. But finally, the S M P T E magazine disclosed the American Arriflex prices: about \$2500 each – \$2480 to be exact. By projection, Canadian Arriflex prices are quite a bit higher, with duties, taxes and what not. Gerd, and his many customers, may still have the last laugh: he makes a tidy profit selling them for about \$1800.

Magnetic track

Like most freelance cameramen I have heard the crunch-crunch of the ENG (Electronic News Gathering) footsteps sneaking up on me. This summer, CTV asked me to make a feasibility study on the use of portable video cameras for their W5 program. In a very short time I was able to come up with a very interesting package, based on a Hitachi FP1600 camera and a JVC video recorder.

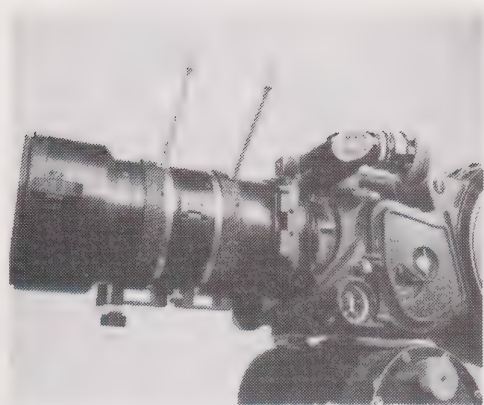


fig. 4

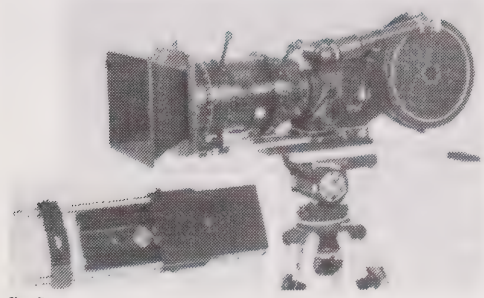


fig. 5

A variation of this package is now in use by the CBC in Toronto and elsewhere. And I was quite surprised. In the most incredible light situations I was able to come up with a very acceptable picture, as good or better than any 16 mm film. It is really impossible to compare video with film, in terms of sensitivity of ASA or really in any terms. It is simply a different medium to get the same result on air. So, you video engineers please forgive me when I try to translate video in film terms. First the ASA. This FP1600 had something I might call variable ASA, ranging from ASA 50 to an incredible ASA 20,000 or thereabouts. I shot night scenes at 11:30 pm under a streetlight and came up with a fairly good picture and a blue sky. Let's put it this way, what you see is less than what you get. Unfortunately, editing videotape is still not as selective or as easy as film, and sound editing is rather primitive, unless one goes to computer editing at a quarter of a million dollars minimum worth of hardware. The package I came up with was around \$60,000 and that did not include a DTBC (Digital Time Base Corrector), a must for broadcast applications. Editing in this configuration resembles editing for single-system film production, barely adequate for news film.

While ENG was and is a big thing in the States, application is limited to news only for diverse reasons. One of them is that by union agreement video can only be handled by NABET people. Now a newsfilm camera person is by nature a bit independent. As no film director can see what he (or she) is shooting, the end result is quite possibly different from what the director had in mind. This is usually a good thing as the director is apt to be young and inexperienced. The moment he gets experienced he goes to bigger and better things until, if he's lucky, he makes features and can tell the DOP exactly what he wants. But by that time, if he has learned anything at all, he will again rely on the cinematographer to come up with just that little edge that'll make him look better. The video cameraman usually has been pulled from behind his big Plumbicon to do ENG and has to work for (you guessed it) the young director with no experience. Results, on the whole, are dismal news items.

Now there is a big fight going on in the States between IATSE cameramen and NABET for jurisdiction. Here

in Canada, NABET has also jurisdiction at the CBC, so that all their ENG is done by NABET personnel. I'm sure that CTV will have the same trouble, unless they'll go to freelancers who can supply the whole package, and who sell story by story. So, for you out there who want to try this field, there might be some place for the film cameraman who goes on contract with one of the networks. But there is a rub. There always is. And that is the finances.

Let's face it: an Arri BL will still grind out pictures after 10 years and probably will go on forever. So will sound equipment. I know of one highly successful soundman who still uses a NAGRA III and wouldn't be caught dead with all that new-fangled stuff. So it goes for Auricons and all the other cameras. Why, even the Arri SR, the best-designed new five-year-old camera, will probably go to the year 2000. The video cameras are a totally different kettle of fish. Nobody knows much of their life expectancy. The problem also is that by the time you buy your video camera it is rather outdated. Prices are rather startling too. The Hitachi FP1600, at 20 lbs and \$22,000, is overtaken by the 11½-pound Minicam at \$54,000 – and that will shortly be replaced by the Microcam at 5½ lbs and umpteen dollars. So how can a freelancer decide what to buy and what to charge for it? The best way to find out is from the rental places. I found a very interesting catalogue from Camera Mart in New York. And we find some very interesting figures. While a daily rental fee for, say, a BL with everything on it is around \$100 – working out at about ½% of the value – ENG equipment is around 3 to 4% a day, going up to 7% for some items. An example: an inexpensive Sony video camera (at \$5,000) and a portable recorder (at \$3,000) will go for \$250 a day! And that is not really broadcast quality. What you need is, for instance, an Ikegami HL-35, never mind a recorder. This beauty sells for about \$50,000 – and you may rent it for \$1,000 a day!

So it looks like that on a long-term contract, say a year or so, one has to amortize the whole kit-and-kaboodle in that time or go flat broke. I doubt that many TV stations can afford such a freelancer. Unless you can convince them of the filmstock savings they can effect. For instance, a good year-contract man shooting regularly will burn up around \$120,000 a year,

what with workprints, processing and all that. On $\frac{3}{4}$ -inch cassette tape that would work out to about \$9,000 a year. And you can still use it over again. On the other hand, however, you would be wise to engage the services of a very good videoman to go with you on your trips, as the hardware is devilishly tricky to keep running properly. Ah, for the simplicity of my trusty BL, that I can field-strip and repair on the spot.

Sooner or later, video will take over a great deal of our film work, and until that time I'm taking all the video lighting cameraman jobs that come my way, cause the writing is on the wall.

Stereo track

ZALE MAGDER csc, a well-known and respected cinematographer here in Toronto, has found a different way to wed film and video. The problem with film vs video has always been the incompatibility of the standards. As film is exposed at 24 fr/sec and video at 30 fr/sec, the technical trick used in transforming film into video has consistently deteriorated the film quality. Well, Zale – with the technical expertise of JACK SINCLAIR, our own home-grown electronic genius – has changed all that. At his studios in downtown Toronto, film is exposed at 30 fr/sec and the negative is put onto videotape with a specially built flying spot scanner.

The cameraman may, if he so wishes, correct his exposure, color and contrast during this process. Available bandwidth is in excess of 7 MHz, which is about twice as much as the broadcast standard of $3\frac{1}{2}$ MHz. Those among you who toil in the commercial world will instantly recognize what this means. Some commercials are so loaded with titles, tricks, double exposures, multiple images, travelling mattes, etcetera, etcetera, that under the best of circumstances the optical house will come up with a muddy or grainy product, due to the many generations needed in the process. It is a very time-consuming affair, never mind the money involved, when produced on film. Which in the end is only seen on TV anyway.

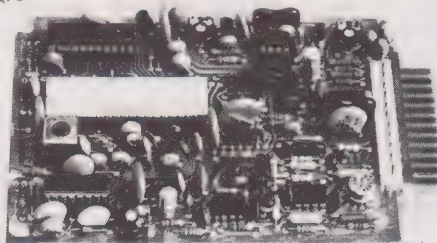
With the Magder system, each step on the way is controllable, can instantly be corrected and even a 10-generation dub (very exceptional) will come out at standard broadcast (video) parameters. It is now quite feasible to combine high-quality 30

fr/sec 16 mm film inserts with, for instance, video dramas, without anybody seeing the difference. This, by the way, has been the norm in Europe, particularly in Britain and Sweden, for quite a while, but there they had both film and video clattering along at 25 fr/sec, the normal European standard. The Magder system is the only one in North America. It is Canadian.

Answer print

Received a livid letter from an irate reader of mine in Montreal, working at the CBC technical headquarters as a matter of fact, taking umbrage with my article on the Hologon projector and related sound equipment. I stated that there was a fairly new invention that would allow the soundtrack of a film to be either speeded up or slowed down, *without changing the pitch* or timbre of the sound, so as to fit a film on available broadcast time with a Hologon projector. The gentleman wrote that it was inherently impossible to do so, giving several learned and highly technical

fig. 6



The Varispeech Model 20, a real-time pitch shifter and speech compressor/expander for original equipment manufacturers' use in tape, disc and film sound reproducing equipment, has been announced by Lexicon, Inc., 60 Turner St., Waltham, MA 02154. All electronics including a 4K RAM 8-bit digital-to-analog converter and LSI microprocessor pitch computer chip are mounted on a $3\frac{1}{2} \times 5$ -in PC card. Use of the microprocessor provides high reliability, low power consumption and compact size.

Model 20 produces a multiplicative pitch shift for all frequency components of the input ($f_o = Nf_i$) as opposed to heterodyne pitch translators that produce an output of ($f_o = f_i + N$). All units shift pitch in real time from two times higher than normal to 0.4 times lower than normal. Model 20 corrects pitch of rate-altered speech permitting the listener to listen at his own rate of comprehension between one-half and two and one-half times the original speed.

A 4096-bit random-access memory stores digitized voice samples. The rate at which data enters the memory is proportional to tape speed. Data emerges, however, at a constant 16-kHz frequency insuring the restoration of correct pitch. A patented splicing technique is said to eliminate pop and splice noise. Model 20 modules are priced at about \$100 each when ordered in large quantities.

reasons with diagrams and formulas. The gentleman also stated that I should confine myself to dissertations on film equipment as he grudgingly allowed I was somewhat conversant with that subject, but to leave electronics strictly alone so I would not make a fool of myself. Kindness forbids me printing his letter and his name, but if the gentleman cares to split with an even 100 bucks he may order the impossible device from this SMPTE reprint (fig. 6). □

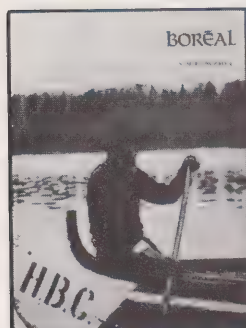
DON'T FORGET YOUR FRIENDS

Don't Forget your friends!
Passing your copy of **Cinema Canada**
around isn't enough. Give them a sub
and help us double our readership.
"Now is the time..."

Use the handy envelope inserted
in this issue
to send us your friend's name.
All the subscription information
is inside. And don't forget
about yourself. Our many thanks.

The Cinema Canada Team

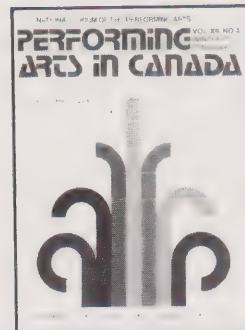
CANADIAN MAGAZINES



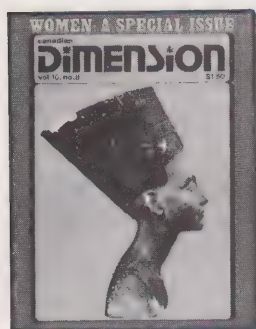
Boreal
publié dans un contexte nord-ontarien et il met l'accent sur un éventail de questions régionales.
where the voice is of the boreal, a trilingual and tricultural journal of northern Ontario.
\$6.00



Esprit
A national consumer magazine, for and about gay men and women.
12 issues, only \$10.00



Performing Arts in Canada
A journal of drama, music and dance in Canada, including comment, news and schedule information. "The National Forum of the Performing Arts."
4 issues, only \$3.00



Canadian Dimension
Now in its 11th year, featuring articles on politics, the arts, the economy and sports from a socialist perspective.
8 issues, only \$7.00 (students and pensioners, \$5.00)



The Last Post
Canada's magazine for news features, current reports, reviews and columns.
8 issues, only \$5.00



Saturday Night
A rich blend of political insight, social perspectives, cultural trends, national issues and entertaining fiction for today's Canadian readers.
10 issues, only \$8.00



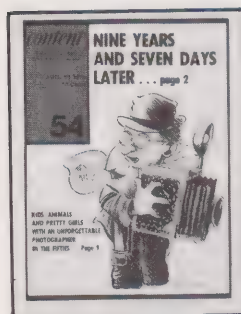
The Canadian Review
The best in new Canadian journalism, in articles, essays, reviews, poetry and cartoons with updates on all facets of cultural and political life in Canada.
10 issues, only \$6.50



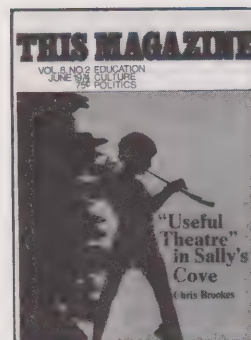
Makara
A bi-monthly general interest magazine produced by women. High-quality format; exciting graphics.
6 issues, only \$6.00



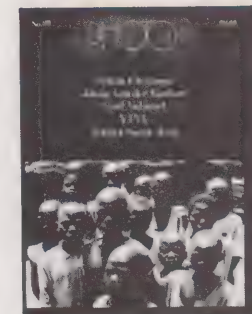
Sound Canada
Laboratory tests and reviews of the latest audio equipment; classical, contemporary and jazz record reviews; columnists like Clyde Gilmour, Oscar Peterson, B. B. King and George Hamilton IV.
12 issues, only \$6.00



Content
Everybody complains about newspapers and television. **Content** analyzes them. Precise documented reports. Independent polished commentaries.
12 issues, \$5.50



This Magazine
Treats issues in Canadian and world politics, culture and education from a critical perspective. Interesting and stimulating, **This Magazine** leavens its subject matter with wry humour and Canadian comics.
6 issues, only \$4.00



Ovo/Photo
Ovo/Photo is dedicated to the promotion of good photography as means of visual communication and self-expression.
5 issues, only \$7.00

JUST SOME OF OVER 120 EXCITING CANADIAN MAGAZINES

IF YOU'D LIKE A COMPLETE CATALOGUE CHECK HERE ☐

Canadian Periodical Publishers' Association

66 / Cinema Canada

Clip out and mail

Please enter the following subscription in my name: (I enclose a cheque or money order.)

Magazine	Am't.	Magazine	Am't.

Name _____ Total am't: _____
Address _____

Postal Code _____

Make cheques payable to "CPPA", 3 Church St., Suite 407 Toronto, Ont. M5E 1M2

CC

FILM REVIEWS

Peter Bryant's

The Supreme Kid

d. Peter Bryant, sc. Peter Bryant, ph. Tony Westman, ed. Sally Paterson, sd. Larry Sutton, m. Howie Vickers, l.p. Frank Moore, Jim Henshaw, Don Granberry, Helen Shaver, Bill Rieter, Gordon Robertson, Terry David Mulligan, Paddy White, Claudine Melgrave, p. Peter Bryant, p.c. Seventh Wave Film Ltd., 1974, col. 16 mm blown up to 35 mm, running time 90 minutes, dist. Cinepix, release Festival of Festivals, Canadian Film Awards, Karlovy-Vary Film Festival.

Peter Bryant's *The Supreme Kid* is a pessimistic yet amiable film that follows the trek of two young hoboes across the B.C. terrain, two lonely dreamers creating adventure wherever they can.

The leader, Ruben (Frank Moore) sees himself as a Clint Eastwood loner seeking a fistful of dollars, gold at the end of a rainbow, a promised land. The bristly visage, nasal drawl and spaghetti western lingo fit him uneasily. His childish cowboy behavior expresses defiant frustrated rage at Them, the rooted folk with civilization their front.

Wes (Jim Henshaw), the young disciple, blindly follows Ruben, lured possibly by the need to break out of his lifestyle. "Stick with me, kid. Ruben takes care of you. Keeps you out of the rain." Wes, however, is disturbed at Ruben's actions, particularly when he refuses to aid a girl hitchhiker who is certain to be raped by bikers. After sharing the road with her, Wes cannot comprehend why he feels nothing for her, why he feels that each person lives his destiny and one shouldn't try and change it. Wes



The Supreme Kid by Peter Bryant

is so troubled that he attempts to go on his own but winds up with Ruben again, having slowly cultivated an amused detachment.

They meet a motley assortment of civilized people, including a homosexual con man who, upon having his advances rejected, proclaims them saints for having resisted temptation. Upon convincing them to kneel in prayer in a refuse dump, he goes back to the car on the pretext of retrieving his Bible, only to drive off with their meager possessions. "Jesus, they're smart," remarks Ruben. "No wonder they're taking over."

They also meet Wilbur, a small-time thief, and become attached to his rather endearing qualities. A shaggy-haired version of Huntz Hall in the Bowery Boys' era, Wilbur lives in a room decked out in bric-a-brac of the past. Being so determined to pull off the big one, it is inevitable that he will meet his dog day afternoon.

Frank Moore registers well in the transition from Man With No Name impersonation to an all-too-human

scared loneliness. Jim Henshaw's interpretation of Wes seems to be that of a wide-eyed innocent, his values breaking under a growing awareness of what the American/Canadian dream is all about.

Don Granbury as Wilbur has the wide sad eyes and bewildered facial expression that are ideally suited to such a tragicomic victim.

Director Bryant constructs the film around episodic encounters with stereotypes. A pervading aura of absurdity prevails both in the Wertmulleresque opening in which Ruben beds an obese woman and in *Freebie and the Bean* fistfights, one triggered when Ruben and Wes kick in the headlights of a car.

In the climactic scenes, provoked by a confrontation with the police and Wilbur's senseless end, a sense of humanity comes out strongly. Wes and Ruben dance a wild comradely jig, a sort of celebration of man's capacity to survive despite all. Then they disappear from the frame as if they never were.

Film Credit Abbreviations: d.: Director. asst. d.: Assistant Director. sc.: Script. adapt.: Adaptation. dial.: Dialogue. ph.: Photography. sp. ph. eff.: Special Photographic Effects. ed.: Editor. sup. ed.: Supervising Editor. sd.: Sound. sd. ed.: Sound Editor. sd. rec.: Sound Recording. p. des.: Production Designer. a.d.: Art Director. set dec.: Set Decorator. m.: Music. m.d.: Music Director. cost.: Costumes. choreo.: Choreography. l.p.: Leading Players. exec. p.: Executive Producer. p.: Producer. assoc. p.: Associate Producer. p. sup.: Production Supervisor. p. man.: Production Manager. p.c.: Production Company. col.: Colour Process. dist.: Distributors. narr.: Narration.

There are some contrived moments as in the broad daylight robbery of armored truck guards. By coincidence, the guards are inexperienced bunglers and no passersby are in evidence. Also Ruben brings on his problems with the police through abusive language and literally peeing all over one of them.

The Supreme Kid should appeal to those who, having their dreams forever frustrated, just carry on the best they can.

J. Edward Fox

Jean-Guy Noël's

Ti-Cul Tougas

d: Jean-Guy Noël, **asst. d:** François Labonté, **sc:** Jean-Guy Noël, **ph:** François Beauchemin, **ed:** Marthe de la Chevrotière, **sd:** Hugues Mignault, **m:** Georges Langford, **l.p.:** Micheline Lanctôt, Suzanne Garceau, Claude Maher, Gilbert Sicotte, **exec. p.:** Marc Daigle, **p:** René Gueissaz, **p.c.:** L'Association Coopérative de Productions Audio-Visuelles, 1975, **col:** 16mm blown up to 35mm, **running time:** 83 minutes.

Jean-Guy Noël's second feature film is a witness to the fact that a very good young cinema is hard on the heels of the Carles and the Jutras of Quebec's film community.

Ti-Cul Tougas has much of the happy-go-lucky charm and the irresistible humor that has marked Quebec's cinema over the years, but its strength is really in the tightness of an extremely sensitive plot and in the scope of the actors' performances.

The story doesn't sound terribly appealing, although it caters to the young Quebec student's wildest dreams. Ti-Cul Tougas is a young man who wants to get on with things, see the world, have a real "trip." He has heard that California is heaven on earth, the place where the action never stops. But when the film starts, Ti-Cul Tougas is in transit, hiding out on the Magdalen Islands with his girlfriend, hoping that their friends back home will give up on hunting them down.

But one of them does track them down. He knew better than to keep pounding away in a Local Initiative brass band while Ti-Cul and the secretary were running wild with the band's monthly \$5,000 worth of cheques.

Very quickly, and quite smartly, Noël puts the LIP grant and the robbery aside to zoom in on Ti-Cul's dreams and particularly on the interplay between four adorable characters.

Ti-Cul Tougas (let's call him the "bum" Tougas) is played by actor Claude Maher. The friend who comes to track him down and who worms his way into the small-time adventure is played by Gilbert Sicotte. Both of them are already experienced actors. Sicotte was in **Les vautours**

and **Je suis loin de toi mignonne** and Maher has played extensively on television and on stage. Ti-Cul and his pal may be the first two actors to trigger the female moviegoers' imagination since the Pilon brothers stepped out of **Les mâles** and kept walking away from fame.

Maher and Sicotte know the real balances between fine comedy and over-played slapstick, between believable and sensed emotion, and schmaltz. Their performances bring the best out of a script that deals with young people's restlessness, and their search for something special. Like most young people, the bum Tougas and his friend settle for love and friendship, and find the funny side to a hard time.

Actresses Micheline Lanctôt and Suzanne Garceau are older and tougher than their adventurous companions. They know more about life and they become that much better companions for these two freshies without a cause. Lanctôt is an engaging as ever. As for Garceau, we can only hope to see more of such mature and delicate emotions.

Noël's film has amazing quality, holding the edge between dream and reality and their troublesome presence in the lives of those who know only too well that you're only young once. It's a film to enjoy, as entertainment and as philosophy.

Carmel Dumas

Ed Hunt's

Point of No Return

d. Ed Hunt, **asst. d.** Holly Dale, **sc.** Ed Hunt, **ph.** Mark Irwing, **add. ph.** Jack Brandis, **ed.** Holly Dale, **assoc. ed.** Wally Woloszczuk, **sd.** Victor Gamble, Suzanne Depoe, Janice Cole, **l.p.** Nicky Fylan (Mike), Susan Petrie (Diana), Eli Rill (Professor Lime), Cec Linder (Professor Jones), Gary McKeehan (Dave), **exec. p.** Nicky Fylan, **p.** Ed Hunt and Amie Hatcher, **assoc. p.** John Edwards, **p. manager.** Kenneth Gord, color, **running time** 85 minutes.

Whatever limitations there may be to the impact of **Point of No Return**, one thing you can say for it right away: it isn't boring. In fact, it fairly zips along for 85 minutes. And,



Lanctôt and Maher (*Ti-Cul Tougas*) talk about getting away from it all

FILM REVIEWS

though the story it tells is basically unlikely, it *seems* more plausible while it lasts than did a slightly similar recent Canadian shot at a thriller, **Sudden Fury**.

Ed Hunt has directed with some flair. The location shooting in and around Toronto (the ferries and the island, Buttonville airport) is effective and the film decidedly benefits from the presence of a young leading actor who *has* presence, Nicky Fylan. He possesses an aggressive charm and an ability to make even far-fetched situations convincing. With more controlling direction he might later on be, in his slightly John Garfield way, very good indeed.

The plot of **Point of No Return** concerns two brothers. They have some eccentric traits, such as a strong belief in flying saucers and a loyalty to the *Toronto Sun*. They are, otherwise, likely Canadian lads and the one brother (Fylan) is understandably peeved when the other is murdered, thrusting him (still Fylan) into what used to be called a "web of strange and baffling mystery". The film's makers also seem fairly sure that UFOs do exist and that they visit Ontario regularly, to the extent that this intriguing possibility is only a side issue of the story. What it really revolves around, not to give away too much, is the building of a "small but effective atom bomb," as the chief villain rather Goonishly describes his pet project.

One feels some goodwill towards this film, compared to altogether too many past Canadian features which have been more ambitious and serious but also more pretentious and dreary. Were the producers wise, however, (to be very realistic about marketing) to make their content fairly decently "Adult Entertainment" rather than blatantly "Restricted"? This inhibits fashionable swearing — the *worst* words having to be bypassed — and cuts off lovemaking at a discreet fadeout. (In compensation, the hero's covered crotch is often literally in focus). The film would pass the fairly tough scrutiny of audiences at theatres like (in Toronto) the Yonge or Odeon Coronet. But "Adult Entertainment" movies can only fill the *lower* half of an exploitation double bill.

As often happens, there seem to lurk ideas behind the commercial facade of **Point of No Return**. Its hero has been to jail, he has extreme

violence pent up within him and yet he is vaguely trying to live a reasonable life, if left to it in peace. Such issues could be made a little clearer, dwelt on more maturely and interestingly than they are. It's possible within a thriller movie framework. Remember **The Big Heat**, **Cry of the City**, even **On the Waterfront**. (Sorry, there are no Canadian counterparts in existence yet.) **Point of No Return** suffers from either too much characterization (on one, purely saleable, level) or not enough (on a higher, more promising plane). To this higher plane, Ed Hunt — to his credit — surely aspires.

Clive Denton

Rex Bromfield's

Love at First Sight

d. Rex Bromfield, sc. Rex Bromfield, ph. Henri Fiks, ed. Allan Collins, sd. Douglas Ganton, a.d. Tony Hall, m. Roy Payne, l.p. Dan Aykroyd (Roy), Mary Ann McDonald (Shirley), George Murray (Frank), Jane Mallett (Mum), Barry Morse (William), Jim Barron and Charles Northcote (Niagara cops), p. Peter O'Brian, exec. p. John Trent and David Perlmutter, p.c. Quadrant Films, 1976, color, 35 mm, running time 85 min., premiere Festival of Festivals, uptown Toronto, Oct. 22, 1976.

Answers to Questionnaire distributed at the Festival Showing

Did you enjoy the film?

Yes, thank you, to a moderate extent, partly because the audience was

enthusiastic and seemed genuinely surprised that a Canadian film could provide light-hearted fun.

Did you find this film offensive in any way?

No, not really, although it does tread on slippery ground in showing a blind man as a figure of fun. He's drawn with a certain sympathy, and played with a nice line in self-mockery by Dan Aykroyd, from Toronto's "Second City" troupe. Also, some of the sighted characters are even dumber than he is. On second thought, Barry Morse was curiously repellent as a gay birdseller but maybe the producers thought so too for his role shows signs of having been, mercifully, pared to the bone.

Would you recommend it to your friends?

Which friends? My best friends are used to anything by now but maiden aunts might not be quite attuned to absurdist comedy.

What scenes did you particularly like?

The early ones which establish a rapport between the young blind man and his kooky but warm-hearted new girlfriend. Also, the parodies of the blind hero's impossible resourcefulness as in **Butterflies Are Free**. And every brief appearance of gorgeous, wise Jane Mallett as the grandmother who keeps going to see **Gone With the Wind** at the Roxy.

Would you describe this film as a COMEDY? sort of, DRAMA? scarcely, LOVE STORY? partly, and rather touchingly, OTHER? yes.

Clive Denton



Roy (Dan Aykroyd) and Shirley (Mary Ann McDonald) finding their way home

Clarke Mackey's

A Right to Live

d. Clarke Mackey, ph. John Clement, sd. Doug Berry, m. Glen Johansen and Trevor Owen, p. assts: Laura Taylor, Richard Spiegelman and Laurie Graham, Note: Made with the full participation of the Union of Injured Workers in the planning, scripting and editing, col. 16mm (1976), running time 63 minutes, dist. DEC Films, Toronto.

*It don't worry me.
It don't worry me.
You may say that I ain't free.
But it don't worry me.*

—Nashville

After what feels like a steady diet of cupcakes for the mind, I found it a pleasure to see **A Right to Live** — Clarke Mackey's 63-minute documentary on the Union of Injured Workers and their struggle to change the Workmen's Compensation Act. The filmmakers obviously cared about the people who agreed to share intimate aspects of their situations with the camera, and they also cared enough about the film's larger audience to provide us with vital information in a clear, unsentimental fashion. We come away from the film with an understanding of the reasons for the union's demands: job security or full job compensation, cost of living increases, no board doctors, better safety conditions. While it's certainly true that "any one of us could be an injured worker," what I found most striking about **A Right to Live** is the extent to which it provides a microcosm for the larger world. I guess all of us are trying, in Dylan's phrase, to "keep on keepin' on", and this film cuts through some of the crap thrown down in our path from institutional windows on high.

In this sense, the film is a highly useful document for exploring and illuminating the mode of thinking which keeps the cogs of "the system" turning and grinding. Take, for example, one of the most shocking cases in the film: what happened to Sevario Vardaro after he was injured in 1963 when the roof under which he was working caved in on him. Mackey uses close-ups of newspaper photos taken just after the accident — the rubble, Vardaro in pain on the

stretcher. As well, there is a sequence showing Vardaro putting on the steel back-brace which he must wear for the rest of his life. In a way, this is all evidence for us, because ultimately the authorities in Vardaro's case tried to prove that his pain was all in his head. As the narration tells us, among some doctors responsible for diagnosing injured immigrant workers, there is a "theory that certain cultural groups — namely Italians — have a tendency to play the sick-role". When Vardaro complained that the pain made it impossible for him to work, he was sent to a specialist, without being told that this specialist was a psychiatrist. According to the hospital report, Vardaro was given a series of six injections of sodium amytol (truth serum) in order to "get at the root of the patient's problem". When this technique proved unsuccessful, Vardaro was moved to the psychiatric ward and given two injections of LSD. Then, apparently because Vardaro still maintained that his pain was physical, it was decided that shock treatments were in order — at which point the patient stopped co-operating. As Vardaro tells us, "I wasn't crazy then, and I'm not crazy now!" He could be speaking for each of us, vis-a-vis "benign" authority figures, when he says of the doctor, "You trust him... you're not allowed to ask questions."

Another extremely illuminating passage in **A Right to Live** deals with those injuries, such as amputations, which cannot possibly be labelled as "all in the head". In a reconstructed scene of a Compensation Board doctor examining an injured worker, we learn about the existence of a "meat chart". As the narration explains:

When a person is to be considered for a permanent disability pension, he is examined by a doctor who works for the Compensation Board. Because the Board pays these doctors, it is likely that they will work in the Board's interest and assess the extent of the worker's injury as low as possible. In calculating percentage of disability, these doctors often use a diagram sometimes called the 'meat chart'. ...It assigns every part of the body with a percentage. Thus, an amputated leg would be rated at something like 30%, while loss of a finger might be 2%. What this chart fails to take into consideration is

how an injury in one part of the body affects the whole person and his ability to get a job.

To its credit **A Right to Live** does attempt to consider the whole person in its examination of the plight of injured workers. It raises some questions in complicated areas, such as the effects of disability and loss of earning power on personal relationships, home life, and self-worth. The daughter of a disabled man tells about the gradual breakdown within the family, as the children began to turn away from the father for any kind of support. The wife of another injured man speaks directly of his jealousy for her earning power, for her ability to support the family. While it could be argued that **A Right to Live** does not go far enough in analyzing these dimensions, thereby making them seem secondary to more "practical" matters, I can understand that problems of budget, time and expediency called for certain priorities in the film. At least those areas are evoked in the film, material for further thought and discussion.

On the other hand, the complete absence of injured women workers from the film — through either images or narration — is less justifiable. Even if this absence reflects male chauvinistic thinking within the union itself, the film might at least have acknowledged that working women, too, get hurt on the job and suffer from the terms of the Workmen's Compensation Act. This is no moot point, I would argue, for the utter silence in the film on this point — in particular, the fact that the Union of Injured Workers includes few women is never mentioned in the film — lessens the extent to which **A Right to Live** can be used as an auto-critique in discussions. Unfortunately, to my way of thinking, this lack in the film furthers the very divisiveness which the system perpetuates.

Despite this one serious drawback in the film, I was greatly impressed with the many powerful images in John Clement's cinematography. The film reveals a keen awareness of the appropriate framing, angle and color tones which make a given shot "full" of all kinds of subtle "information". Also, there are many moments of just wonderful editing. For example, we

see Manuel Gouveia, former employee of a Toronto bedding factory for over 15 years, seated on his porch – unable to work because of a back injury on the job. Through his gestures he tries to show us the kind of work he did, which probably, over the years, caused the injury. We are sympathetic, but the full weight of his labor does not hit us until the film intercuts with his actions sequences of another worker in the factory, lifting the unwieldy 90-pound mattresses and throwing them onto a huge stack. The intercutting itself is almost painful for us because it forces us to compare this injured man's restricted gestures to a more able-bodied vision of what he once was. Perhaps the technique is a rather simple one in terms of editing, but the effect is what counts, and I found it quite powerful.

Space prevents me from saying more about this film. It clearly deserves wide distribution. **A Right to Live** is one of those rare films (these days) that can leave us feeling more knowledgeable, clear-headed, and human for having seen it.

Joyce Nelson

**Alex Cramer and
Stephen Franklin's**

The Last Cause

d: Stephen H. Franklin, Alex Cramer, sc: Stephen H. Franklin, Alex Cramer, ph: Stephen H. Franklin, ed: Ron Yowart, sd. ed.: Jim Hopkins, John Kelly, Gary Oppenheimer, sd. rec.: Austin Grimaldi, Joe Grimaldi, p: William Brennan, p.c.: Sandy McLeod Of Canada Limited, 1976, BW, 16mm, narr: Warren Davis, running time: 165 minutes.

History, Robert Payne reminds us, is a voice, a face, a bomb fragment, a child's crying in the night, and history's recorder – frequently a front-line cameraman whose films and tape recordings enable us to reach into a living past to retrieve the face and the voice. So serves **The Last Cause**, a



A scene from the Spanish Civil War

165-minute documentary film on the Spanish Civil War, written and directed by Alex Cramer and Stephen Franklin and produced by William Brennan.

The structure of the film is three-part, its divisions representing an attempt at exegesis of political complexities so mixed that, to date, no satisfactory history of the war has been written by a Spaniard. In its absence, one hears the voices of Toller and Malraux recalling the ghosts that walked over Spain. Some became palpable, and some died, and still others changed their shape and assumed new disguises. Though not overtly, **The Last Cause** deals with such configurations, and very successfully. But its effort to provide a perspective on chaos is never more than barely achieved. One wonders why. The political lines have been drawn (more precisely than history drew them), and the chronology of battle, from Madrid to the crossing of the Ebro, assiduously followed. Such corroboration as the individual interviews provide, on the progression of the war, substantiates the narrative sequences of newsreel footage and still photographs. But the film's concern is less with political complexity than with the human significance of the conflict. Picasso's *Guernica* forms a montage sequence, with newsreel and still, that is superbly crafted and central to the film's statement. The bombers of Hitler's Condor Legion

harried the civilian from the streets and strafing marked him as a military target. None was exempted from the horror and the film unflinchingly describes all of it. This spectacle of pain and of death is the more poignant because it was largely ignored by the Western democracies, for none had the courage even to dispense with the hypocrisy of a non-intervention policy – a policy flagrantly violated by Mussolini and Hitler. That the Spanish resistance was a sacrifice for more than Spanish freedom is obvious now. Had courage and nobility not been abandoned in Spain and cowardly appeasement sought so eagerly in Munich, fascism would not have tyrannized Czechoslovakia.

The film is not that rarity, a stylistic tour de force. Its self-conscious earnestness leans a shade too far in the direction of fact-gathering. Too much is defined and too early. For it is possible that we shall never know the full story of the Civil War in Spain, nor what exactly brought it about, nor how many died. Many of the people interviewed in the film appeared still to be grasping for significance of just this kind. **The Last Cause** enables us to see the faces of the men and women who struggled for the Republic, to see the war through the eyes of those who fought it, and finally, to be present when it ended, as many of them were not.

Alice Smith

REVIEWS OF SHORT FILMS

Toller

d. Pen Densham, John Watson, **ph.** Pen Densham, **asst. ph.** Robert New, Chris Slagter, **ed.** John Watson, **production team** Nancy Falconer, Elizabeth Grogan, Martin Harbury, Barbara Sears, Winston Upshall, **post production team** David Appleby, Patrick Drummond, Robert Grieve, Hannele Halm, Erika Schmidt, **m.** Fred Mollin, **titles** Ken Mimura, **p.c.** Insight Production Inc. 1976, with the assistance of Canada Council, Ontario Arts Council, Canadian Figure Skating Association, Branch of Canadian Figure Skating Association of Ontario Section, Noranda Mines Ltd., **col.** 16mm, **running time** 52 min.

Toller Cranston does two very visible things – dancing on ice and painting exotic pictures – and he does them with extraordinary flair. **Toller**, by Pen Densham and John Watson of Insight Productions (Toronto), is a showcase for the man and his talents which displays exceptional flair of its own. It made a dashing and exhilarating hour of television, and I hope CTV paid a decent price for it.

Toller the man is in some ways an elusive subject for a film, being an unusually self-absorbed person, intensely focused on the rigor and fineness of his work. With a fey, inscrutable manner, he talks revealingly about himself, yet confides very little. He dwells behind masks – a quality which the film expresses very tellingly by photographing him through a self-portrait which he is painting on glass. As we watch, his individual features disappear behind that distant, ancient gaze which all the figures in his paintings wear.

Toller's paintings endlessly elaborate a world of faëry, peopled by remote, pale-visaged lords and ladies, red-haired, with heavy-lidded eyes, like Queen Elizabeth in old age, transported on magical barques festooned with weeds and human souls. Reminiscent of the Pre-Raphaelites and Symbolists, his pictures have an obsessive, formalistic, and ultimately



rather mechanical quality. One by one, they are hauntingly rich and exotic, but taken together they exhibit what begins to seem like a mindless reduplication of decorative motif.

The film eventually, and quite justifiably, concentrates on Toller's skating performances, both competitive and theatrical. In championship competitions, the sophistication of his balletic routines often loses him as much favor with the judges as it gains with the audience. A central episode in the film is the world championship at Colorado Springs, which yields both triumph and bitter disappointment. Toller and one of his rivals both speak of the intense concentration of will and imagination that goes into these five-minute, all-out displays of virtuosity. Toller himself characteristically insists that his own judgment of his performances is the most exacting of all.

In rendering the impact of Toller's purely theatrical skating, Densham and Watson regale the audience with a cinematic tour de force. No ring-side spectator will ever see Toller dance and leap and run and swoop with anything like the same immediacy that the film conveys. Using two or even three cameras, prismatic lenses, coloured spotlights and the possibilities of slow motion, the photography is wonderfully fluid, swift and dramatic. Watson's editing is highly mannered, perhaps even intrusive in its brilliant rapidity, but exceedingly skilful.

Toller is a film with several endings. Like that *Beyond the Fringe*

routine in which a concert pianist struggles to extricate himself from a labyrinth of musical climaxes, the movie whirls into one finale after another, without managing to strike a final chord and let go. With such beautiful material, it must certainly have been difficult to cry "Hold, enough!"

Robert Fothergill

Miguel's Navidad

d: George Mendeluk, **ph:** Harry Makin, **ed:** Martin Pepler, **l.p.:** Ahvi, Roberto Contreras, **p:** George Mendeluk, **assoc. p.:** Linda Sorensen, **p. man:** Sergio Guillen, **p.c.:** Ko Zak Productions Inc., **col.:** 16 mm, **dist:** Faroun Films Ltd., **narr:** Ricardo Montalban, **running time:** 25 minutes.

Had the balance between initiative and inspiration been more carefully measured, George Mendeluk's half-hour film for children **Miguel's Navidad** might have been a damn good little film. Shot on location in Mexico, using local actors and crew (except Mendeluk who produced and directed and Harry Makin, director of photography), there are many visually rewarding scenes in the film: the bustling town market and its puppet stand, the old church bell with Miguel ringing it, the curious peasant faces. Though the Mexican setting and characters give the film a definite charm, and may even appear exotic to the child's eye, they cannot cover for an ill-conceived script.

It seems obvious that a film for children has more chance of succeeding if it leaves no room for confusion as to what is happening; that the simple, straightforward story is least apt to confuse. Unfortunately, many filmmakers working in the children's genre make the mistake of equating simple with boring.

Miguel's Navidad loses much of its intensity precisely because it is thematically and structurally overpowering. The second in a trilogy (**The Christmas Tree** was reviewed in **Cinema Canada** Dec., 1975) it is the story of a mute boy, Miguel, who receives the most precious of gifts

for Christmas — his voice. Ricardo Montalban narrates, telling how Miguel had refused to speak out of remorse for the loss of his fisherman father who drowned one Christmas Eve, how several years later, the boy's dog had run away from him just as he was preparing for another Christmas. The climax of the film, when the dog returns to Miguel and the child shouts out its name, *Navidad!*, is a genuine high moment.



'Miguel' running down the street

What Mendeluk was trying to do was to wrap the old themes of the Christmas story, its messages of life and love, in a new set of clothes. He almost succeeded, but I couldn't help but feel the details of his script camouflage those aspects of the traditional Mexican Christmas that are so fascinating. The dream sequence, for instance, in which two cloaked figures are seen riding a donkey down a dusty road, seemed heavy-handed and out of place. The pinata ceremony comes at the end of the film and is unexplained. Surely its significance is lost on those children viewing it for the first time.

If Mendeluk had searched out the humor and festive feeling that accompanies the Christmas season anywhere in the world, if he'd looked to the obvious to embellish his theme (What, no tree, no gifts?) he'd have found more of the magic that is the child's Christmas. He'd have made his film and done something special with it too.

Joan Irving

Expansion

d: David Leach, **sc:** David Leach, **ph:** Phil Earnshaw, **ed:** David Leach, **m:** Peter Anson, Al Mattes, **l.p.:** Carolyn Shaffer, Louise Garfield, **p:** David Leach, **col:** 16mm, **running time:** 5½ minutes.

By its very nature, dance seems a perfect subject for film. The abstraction of an idea into its visual equivalent, the use of space and movement in space, creating patterns by both its absence and presence, the whole concept of time as essential to all aspects of the art, and rhythm as the binding and unifying element — all these seem to indicate dance should translate into film with ease.

That impression, of course, is a fallacy, and one that many a filmmaker falls prey to. Dance not only doesn't translate easily into film, it defies the medium. Three-dimensional space, reduced to a flat screen, loses depth and significance. The molding effect of shapes passing before and behind each other flattens out and, without various three-dimensional aids like objects in the foreground or background to amplify the effects of distance, the viewer becomes easily bored with monotonous movements on a single plane, neither defining space nor apparently using much of it.

Thus when one finds a filmmaker who achieves a lovely transition of dance ideas into film, no matter how short the film or condensed its statement, one feels a small celebration coming on.

David Leach's second attempt* at making a film based on dance is a brief five minutes 30 seconds long. Framed in an introductory and closing shot of an audience, distracting to some, but part of his overall plan, we are offered two female dancers, two poster-colored ladies, whose steps and rhythms have been restructured through editing by Leach into a visual filmic dance.

Called *Expansion*, the film genuinely does expand the dance. At the beginning the dancers, marvellous in their colors, one in blue tights with a pale green leotard, the other in burgundy tights with a leotard that is almost tangerine, form geometric patterns with each other while the percussive sounds created by two musicians from the Music Gallery add a

delightful dingle-dongle patter to the black surrounding the dancers' forms.

The in-camera choreography expresses a controlled yet free-moving patterning in these Godardian colors, with a gradual build-up of movement and distancing until a sudden punctuating zoom, spectacularly well used, suddenly sends the figures into the distance, and begins a new movement.

Dissolves, overlapping images, variations in proportion, and fast, exciting, unfamiliar percussive sounds expand the filmed dance steps into a widened experience. Finally, the mood breaks and softer, looser sounds accompany multiple imagery and a series of open gestures and emotionally freer movements. As a conclusion, Leach imposes over the final scenes of the dance the members of the introductory audience arising and moving as if dancing also. This attempt to indicate the movement of the dance idea into the heads of the viewers is more intellectual than satisfactory. The audience on film is not so much a link between us, the film audience, and the dancers on film, as an uncomfortable depiction of "us" or "audience" which cannot relate physically to ourselves, and simply adds another stage of distance between us and the dancers. The concept of this ultimate "expansion" is commendable, but its attempted depiction is unfortunately a little awkward and confusing.

The dancers were Carolyn Shaffer and Louise Garfield, and though they choreographed their own work, their dance cannot be said to have been filmed so much as they were dancing objects which Leach has used to successfully create a feeling of dance on film.

Natalie Edwards

* Leach's previous work, a 10-minute experiment with dancers Connie Moker, Sally Schweider and Val Sonstegard, photographed the three dancers in musical and rhythmical continuity, while their background shifted from street to beach to hall, rather like Keaton's background in the famous *Sherlock Jr.*

Potters at Work

d. Marty Gross, sc. Marty Gross, ph. Hideaki Kobayashi, J.S.C., ed. Marty Gross, sd. ed. Gary Oppenheimer, sd. rec. Koji Ohta, p. Marty Gross, p. manager. Mutsu International, Tokyo, col. 16mm, 1976, running time 28 minutes, dist. Viking Films Limited

Potters at Work is that rare thing – a documentary crafted as attentively and delicately as a hand-wrought bowl. Small wonder, since the man who put it together, in addition to being a filmmaker with one prize-winning film – ...as we are, his first film – already to his credit, is a potter in his own right. Marty Gross has a strong background in Japanese art and his new film represents an attempt to reveal something of the spirit he sees operating in and behind the Japanese craft of pottery.

As the title itself implies, Gross is less concerned with the finished products of the potters' labors than with the entire field, the rhythm of daily circumstances out of which they emerge and draw their meaning. From such a vantage point, he expresses a vision of creativity radically different from Western conceptions of art and art-making. Instead of the solitary grandeur of the unique art object, transcendent, unrooted in any specific time or place, instead of the rampaging individuality of the artist, his imaginative freedom at odds with any commitment outside the self – we are presented with a small world of startling harmony and interconnection where being and doing, self and community flow indistinguishably together. And the measure of Gross' sensitivity to and immersion in his subject can be seen in the extent to which the integrity of his film, the final inseparability of *what* we are being shown from *how* we are being shown it, mirrors the unity of the life-stream he is portraying.

The film is divided into four discrete segments: 1) the firing of the kiln at night, in the village of Koishibara; 2) the digging and pounding of clay at Onda, a neighboring village; 3) a villager training his 12-year-old son at home in the ancient craft; 4) another family making pots and carrying the finished ones out to dry in the sun. This structure and the fading in and out of the sections serves both to intensify the almost luminous clarity of the individual episodes and to

draw attention to the "negative space" from which they appear; as if each vignette were thrown up as an item of perception, a haiku out of a continuous ground of being, the dark screen. Thus, while concentrating explicitly on a particular range of activities, Gross manages, at the same time, to direct us towards a sense of the larger life-contexts in which they have their true location. No mean feat this – to avoid the usual Western dichotomous "either/or", to achieve inclusion without exclusion, focus without fragmentation.

We are told nothing. No narrative accompanies the visual images, no musical track molds our emotional responses. There is, after all, nothing to add to the sheer experience that is embodied in the film. In the first section we see and hear the flames roaring in the kiln around the pots. In the second section we watch the kara-usu, primitive machines for pounding the clay whose slow but logical action holds a bizarre and hypnotic beauty, and whose rich music of incredibly variegated grunts, bellows and wheezes seems the complaint of some crude, prehistoric work animal. Everything is on a



Marty Gross watching over the production

human scale in this place, accessible, comprehensible – even the technology. In counterpoint to the heavy pounders moves the figure of an old man fetching clay from a streambed in two baskets slung over his shoulder by a rope.

In the third and fourth sections the pots of the novice and those of the skilled workers emerge out of a swirl of circumstantial sounds – words of direction and conversation, the slap of a hand against clay, footsteps, the groan of the wheel. One's dominant impressions are of grace, control, astonishing fluidity. There is one moment in the final section when the

flow seems suddenly interrupted, the harmony extinguished: a great many pots have been placed in the sun and a sudden storm threatens to wreck them all. The camera focuses from inside the storage room on the doorway as the Ohta family and their apprentices erupt into frantic activity, dashing out into the rain to rescue the pots, precariously balanced on long thin trays of wood. What happens here is amazing – as the camera watches fixedly, it seems almost relentlessly, the apparently random movements of individuals in and out of the narrow doorway slowly resolve themselves into a formal pattern. The ancient habits of discipline and co-operation which energize the lives of these people reveal themselves to us in the aesthetic design their interaction assumes on the screen. Life in art, art in life.

Katherine Gilday

CLASSIFIED

For Sale:

Arriflex 35 mm, lenses, matte box, filters, case, blimp, sync motor, wild motor. Mag-nasync sound recorder, microphone, tripod, geared head, quartz lights, ancillary equipment. \$2500. (416) 783-6973.

For Sale:

Eclair ACL new 400' mags \$1500 each. Also ACL bodies. Psychomedia (604) 733-2854.

For sale:

Nagra 4.2. 14 months old. Perfect Condition. Asking \$4000.00. Contact Pat Kipping, apt. 5, 5300 Morris Street, Halifax, N.S. (902) 422-7120

For Rent:

Eclair NPR complete with 12-120 Angénieux, 10 mm, crystal motor, O'Connor '50 and legs for rent, very reasonable. Call Ray Gallon, 481-7708, mornings or evenings.

ADVERTISING INDEX

Action Film Services	p. 51
Alpha Cine Service	p. 4
The Bedford Group	p. 55
Bellevue Pathé	p. 62
Cine Books	p. 4
Cinepix	p. 51
Cinnamon	p. 7
Canadian Filmmakers Distribution Centre	p. 41
Film Opticals	p. 4
Kodak	p. 52
Los Angeles Producer	p. 51
Mifed	p. 50
The Mixing House	p. 51
MS Art Services	p. 4
Odeon	p. 31
RHR Cine Help	p. 55
Simon Fraser University	p. 51
Toronto Super Eight Film Festival	p. 62
UNRWA	p. 51
York University	p. 55

The first system of its kind, STEADICAM is a unique and revolutionary camera stabilizing system which has been quietly making film history during the course of the past year, breaking new ground in handheld cinematography.

Fully tested—and proven—in numerous film and video productions, STEADICAM has already made its dramatic impact on the filming of major features such as BOUND FOR GLORY (DP Haskell Wexler), MARATHON MAN (DP Conrad Hall), ROCKY (DP James Crabe), THE HERETIC (DP William Fraker), THE CAR (DP Gerald Hirschfeld), MacARTHUR (DP Mario Tosi) and EQUUS (DP Ossie Morris).

Effectively reducing production costs, STEADICAM releases the motion picture camera from the constraints of dollies and tracks, tight interiors, heavy camera platforms—delivering remarkably steady and jitter-free moving shots of dolly-quality smoothness, permitting new kinds of moving shots previously considered impossible!

STEADICAM greatly enhances the creative latitude of the cinematographer and the director. According to Stanley Kubrick, "It should revolutionize the way films are shot."

STEADICAM

The following critical comments about the film ROCKY deal with some of the key sequences that were shot with STEADICAM:

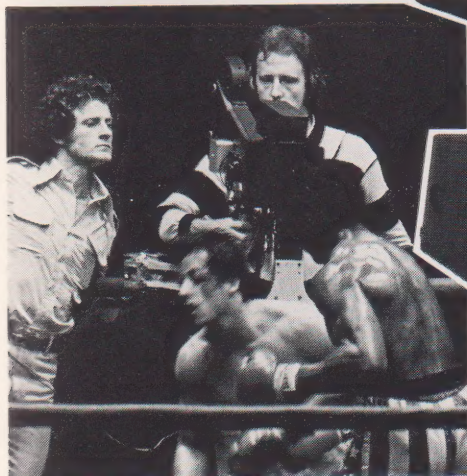
"... Rocky's training, revealing Stallone's own grueling five-month preparation for the part, is fascinating to watch. Thanks to a newly developed body-held camera, cinematographer James Crabe was able (without impossibly costly tracking platforms) to follow Stallone jogging before dawn through all of Philadelphia, a literal opening up which appropriately symbolizes an opening up of Rocky's world and his chances."

Charles Champlin
L.A. Times CALENDAR
November 28, 1976

"... Not only did that last reel include some of the most wildly exciting fight footage ever put on the screen, but it also provided an emotionally gratifying capstone to a picture that is truly an ode to the human spirit... And a final word must be said for James Crabe's incredible camera work—not only his stunning views of Philadelphia's historic monuments, but the squalor of the South Philadelphia slums, two breath-taking swoops up the broad steps of the Philadelphia Art Museum, a protracted run past swinging sides of beef in a meat-packing plant, and, of course, the virtuoso photography of the climactic bout... In many ways, ROCKY is a picture that should make movie history."

Arthur Knight
The Hollywood Reporter
November 5, 1976

Camera Operator Garrett Brown, inventor of the system, is seen using the STEADICAM stabilized camera system to film the dramatic fight sequence in ROCKY. James Crabe was Director of Photography.



The STEADICAM system was developed and is manufactured by Cinema Products Corporation under exclusive world-wide license. Foreign and U.S. patent rights to cover all aspects and applications of the STEADICAM system have been applied for.

WILLIAM F. WHITE LTD.

571 Homer Street,
Vancouver, B.C.
604-687-0321



356 Munster Ave.,
Toronto, Ontario
416-231-6569

WE'RE LOOKING FOR THE ONE SOUND MAN IN TEN WHO IS STILL ACCEPTING LESS THAN NAGRA PERFECTION

NAGRA

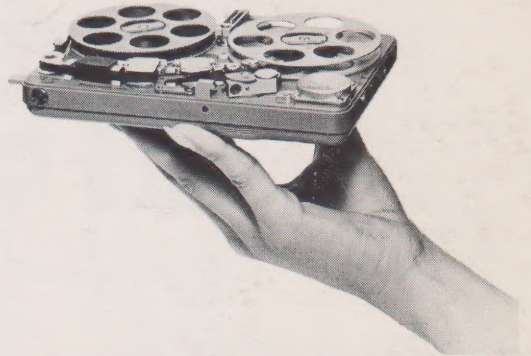
Nine out of ten professional sound men throughout the world have accepted Nagra as the standard of excellence for recording original sound tracks in the motion picture and broadcast industries. There's a sync Nagra for your every need.

Nagra 4.2, the most versatile portable recorder ever developed. Many internal plug-in modular accessories may be installed as required to suit numerous applications.

Nagra IV-S, a professional two-track, portable $\frac{1}{4}$ " tape recorder. You're able to record two separate dialogue tracks on location and mix later. And you also have a stereo recording facility when required. If you're not recording in stereo yet, think about it, you're going to need it later.

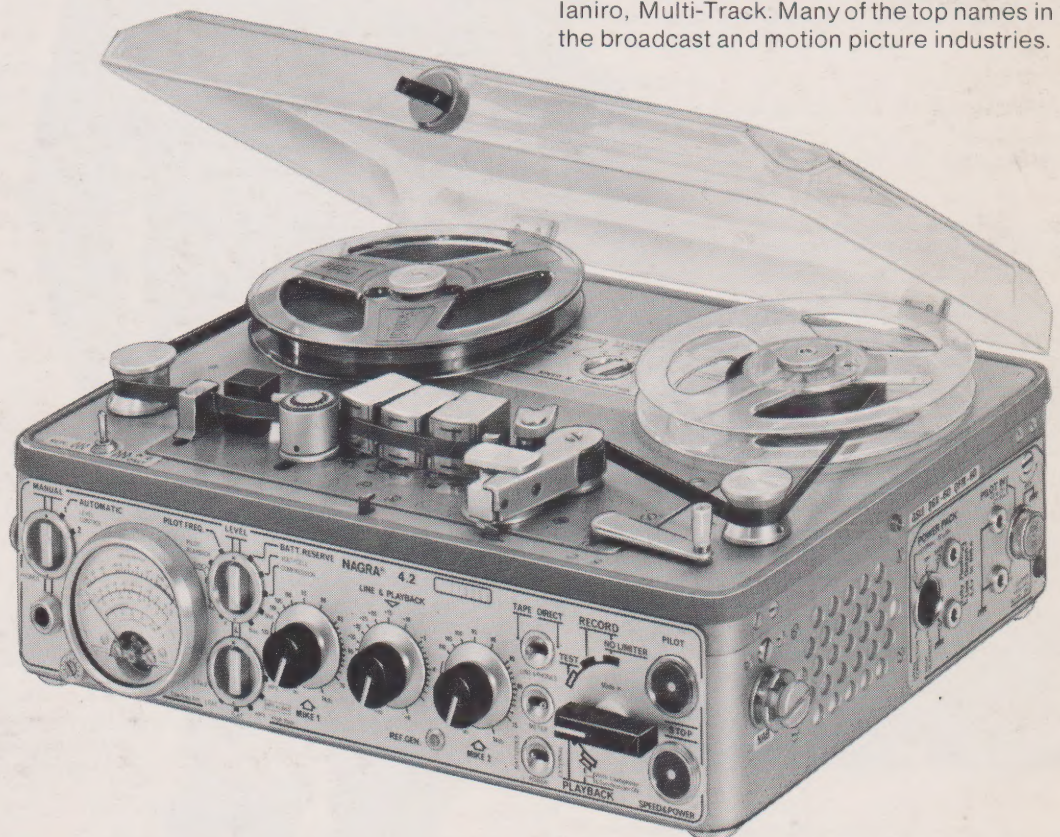
Nagra IS-LT, a professional compact tape recorder with Neopilot system for crystal or cabled sync with camera. Weighs only 10 pounds. Dimensions: L. 10 $\frac{3}{4}$ " (275mm). W. 8" (200mm). H. 3 $\frac{1}{8}$ " (80mm).

Nagra SN, the first miniature tape recorder to deliver professional quality recordings.



This 17 oz. pocket-size instrument may be used for synchronous motion picture production instead of a radio microphone. You get interference-free wireless recording.

Braun PLC Plan makes your move to Nagra very easy. It's a purchase/lease credit plan with low industrial interest rates and complete flexibility to arrange a payment schedule to suit your situation. Also, if you are "thinking system", remember other products we carry may be included — Arriflex, Ianiro, Multi-Track. Many of the top names in the broadcast and motion picture industries.



Braun Electric Canada Ltd., 3269 American Drive, Mississauga, Ont. L4V 1B9. Branch offices: Montreal and Vancouver.